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A PROGRAMME OF
PHYSICAL EDUCATION
FOR GIRLS' SCHOOLS IN INDIA

A PROGRAMME OF PHYSICAL EDUCATION FOR GIRLS' SCHOOLS IN INDIA

BY

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to the Government of Madras



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TO
MY MOTHER

WHOSE WISE UNDERSTANDING AND SYMPATHY
HAVE TAUGHT HER MORE ABOUT THE INTERESTS AND
THE NEEDS OF CHILDREN
THAN A STUDENT MAY LEARN FROM BOOKS

P R E F A C E

LONG ago people found that if they knew how to read, to write and to count, life was easier for them. So parents wanted their children to be taught this useful knowledge. At first only the rich could afford teachers for their children, but when schools began and many children could be taught by one teacher, education was not so expensive, and poorer children also had a chance to learn. Today we are anxious to make it possible for all children to go to school.

Through the centuries that have passed, the accumulation of knowledge that may be taught to our children has become enormous. But realizing how much there is to learn may lead us to make unwise plans for our pupils. Parents are ambitious for their children. The world is, for this generation, changing so rapidly, that no parent may be sure of the sort of life for which children should be prepared. In swiftly changing India the idea has developed that if the child memorizes as much as she can, she will have a sure foundation on which to build her life; many believe that facts—events in history, geographical knowledge, literary classics, the elaborate processes of arithmetic and scientific formulas—do not change; that, when all else is uncertain, a store of memorized facts will be of great value. A tendency has developed, therefore, to make a fetish of the

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mere *acquiring* of knowledge, with little thought of how that knowledge is to be used.

It is time that we ask ourselves why we are educating our children. We must prepare them for earning their living. But all of us want, for ourselves and for our children, something more than mere existence. In former days children were educated at home. But now the average parent expects the school to bear most of the responsibility for preparing the child for earning a living. Thus the child must spend a large part of her time in school. Since going to school occupies such a large part of the child's life, we should pause to consider what will be the most valuable return she will receive for the time and money required to keep her in school. Average parents will at once say that they send their children to school instead of educating them at home because then they will have a greater chance, when they grow up, of being successful. But because a fetish has been made of acquiring knowledge, that has come to be the standard of success. The child who secures the best marks, or the highest pass, is considered the one most likely to succeed. But the curriculum has become increasingly varied. We demand more and more of the child in school. Anxious parents employ teachers for private tuition at home. The teacher is judged, the school is judged, and the pupil's intelligence and probable future success in life are judged, by examination results. And then, too late, we realize that while we have worked hard to prepare our children to be

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successes in life, they may have learned only how to answer examination questions.

Frequently we are grieved by the disappointment of parents who have sacrificed much in order to give their child the best possible school and university education. The high marks he has earned have raised their hopes for a successful career. But though he has a vast store of memorized facts, he fails, when he grows up, to impress the world with his possibilities, perhaps because he is too shy, perhaps because he cannot easily co-operate with a group. And finally he spends his life in a little groove, disappointed and bitter. Probably neither he nor his parents ever realized that he failed to find success and happiness because mere knowledge is insufficient; there must also be the ability to use knowledge. In school he was kept so busy studying that he did not have the time or the opportunity to learn to use his knowledge in working with other people when he was a child and most easily able to do so.

In planning the education of our children, therefore, we should look not only at the past and present, but at the future. In the stages of man's development various necessities have been of vital importance. At one time there was the prime need for shelter, at another for personal courage in defending one's life and that of one's family. In various parts of the world changing times have altered the standards by which people measure their lives, and by which they are judged. Now almost everywhere in

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the world citizenship in its widest meaning is the need of our time.

Whatever the world may in future be, it seems certain that it will be less lonely and individual, and more and more complex. Even those who live apart from towns will, because of buses, trains and the wireless, lead less lonely lives. It is important to-day, to know how to get on with people. This will probably be, in future, one of the most important things for every one to know.

If our children are to become the highest type of citizens, it is necessary for them to acquire a good foundation of the world's knowledge. To this they should steadily add more knowledge as they grow older. If now, and in future they are to be good citizens, they must also acquire *an entirely new type of social knowledge* which will help them to fit into our confused modern life with increasing satisfaction to themselves and to those with whom they work and play. If this is to be the happy result of education, the pupils must during childhood enjoy experiences, and develop habits which will help them :

1. *In mind*, to be alert and open, ready to question and be questioned. To be able to accept new ideas, while holding firmly to what has proved good in the past. To be able to meet a new situation with courage, deal with it then and there, and accept the consequences of actions with fortitude.

2. *In spirit*, to hold to the best of one's own belief. To possess the open-mindedness to grow steadily in spiritual grace, while being sympathetic

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to the beliefs of others. To interpret one's belief in making one's own life and the lives of others richer, happier and fuller.

3. *In social living*, to be able to co-operate happily and easily with others, for the common good and happiness.

4. *In body*, to be alert and agile. For the majority who go to school in this generation extreme physical strength is not required. Sturdiness, alertness, agility and good body carriage are important.

5. *In matters of health*, to keep free from disease. But if attacked by disease, to take care that it is not communicated to others. To keep living quarters, however small, neat and clean, and also the street or area around these quarters. To dispose of household refuse in such a way that it will not be strewn about the streets. To dispose of one's own and one's family's excreta so that it may be neither seen nor smelt, and cannot spread disease.

All of this means, briefly, learning to live like good citizens. That is, to have knowledge, to use it with and for others, and to live for the good of the community. This ability is most easily learned when one is a child, and in a school which has, as pupils, children of all sorts and characters. It cannot be learned from a book. It cannot be learned by doing lessons which are, after all, individual work, done largely by oneself. We learn to get on with other people only by trying to get on with them.

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This is most easily done in play. In play where there are rules which one may keep or which one may try to cheat; difficulties to which one may yield, which one may try to avoid, or which one may try to overcome.

This syllabus attempts to show the teacher how the Physical Education Programme may be of use in helping pupils to be happy, healthy and useful children. The activities are planned to provide experiences which should help children to develop the habits and attitudes which will make them increasingly happy and useful citizens when they leave school and take on the responsibilities of adult life.

No claim of originality may be made for the material presented in this book. It has been gathered over a period of years from very many sources in India and in other countries. In homes, schools and playgrounds children have been observed, and what they did and what they failed to accomplish has been noted. As this material is the result of wide, long-continued reading, observation and adaptation, it is impossible to mention sources from which ideas and information have been collected. All of the material has been adapted through use, and it is believed that there is no direct quotation or reference from any source. Many of the games described are found in a large number of games books published in England and in America. All of them, it is possible, have appeared in print, in books unknown to me. **Materials for** the analysis of the development of the

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child were first collected at the University of Chicago in 1924, and at Teachers' College, Columbia University in 1930. When indebtedness to collected information and experience is so wide and varied, individual acknowledgement is impossible, although appreciation and gratitude is none the less sincere. A list of references has been given in an appendix containing many books which have been helpful and which develop more fully some of the ideas and material herein presented.

MARIE BUCK

Saidapet, Madras

February 1938

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CHAPTER I

*The principles upon which, it is believed, a programme
of physical education for girls' schools
should be planned*

Introduction

UNTIL recently the play and games programme in our girls' schools was largely confined to 'drill'. The aim in planning the activities for the 'drill period' was to produce a silent, perfectly controlled spectacle of many children all doing exactly the same thing, at exactly the same time. The most successful teacher was thought to be the one who could arrange the largest number of children in a given space, all following her 'drill' commands in complete and unsmiling silence.

We now believe that silent, formal 'drill' is educationally unsound and artificial; that it is unrelated to the child's life; that it provides neither recreation, nor relief from classroom strain; that it does not develop the physical skills which our children desire and enjoy.

We believe that the 'drill period' must be replaced by the 'play period'; that we must understand the real value of play, and attempt to realize a new purpose *through* play. In the usual classroom in India the pupils must obey our commands without

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question; learn what we teach; read the books we give them; proceed at the pace the syllabus requires; and accept the decisions made for them. All of this is, essentially, training in memorizing and in obedience. But something more than this is required if our pupils are to be prepared for life outside and beyond the classroom. Acquiring at least a small part of the world's store of knowledge is essential. And for almost all of us there is also the necessity of preparing to earn our living. But life should be something more than mere existence. Our work and our play should lead us on to constantly expanding horizons of thought and action, so that each of us may, finally, leave the world a slightly better place than we found it. If we are to do so, we must be able to use wisely the freedom of action that comes to us as adults. If our children are now hesitant, anxious to avoid responsibility, fearful of the new and untried, considerate *first* of their own interests rather than of the good of the group, then we may gravely question the value of our work as teachers, and the probable adult happiness and usefulness of our pupils. If our pupils are confident, optimistic, prepared to make decisions and *then to accept the consequences*, ready to value the old as well as the new, critically and calmly, then we may feel that we have, as teachers, at least not retarded the development of balanced personalities and characters.

We believe, therefore, that the school physical education programme should provide:

1. Training in the use of freedom.

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2. Training in making decisions concerning affairs *which mean something to the child.*

'Training in the use of freedom' may seem to be a frightening expression. More exactly, during the play time we should make every effort to develop the child's initiative. We should arrange activities in which the children must themselves choose a course of action, and then insist that they take the consequences of that choice without complaint. This we do whenever we arrange a group game. In a group game the players must each decide how much effort they will make; whether they will work for the good of the team or for their own glory; whether they will cheerfully obey the rules or try to cheat, etc. All of this provides them with experience in making decisions.

Life, even for the child, daily presents a series of obstacles which must be overcome. Because, as adults, childlike responsibilities are easy for us, we are apt to underestimate the duties of the child's life which may, to her, seem unnecessary and very heavy. Some of these responsibilities are: arriving at school on time; remembering to bring the required books; preparation of lessons, recitations, etc. All of this her parents and teachers insist must be done. Often the child resents such demands as she cannot understand the necessity for always being punctual, or for learning many of the lessons required of her. She, therefore, submits to the educational routine because she must and not because she wants to, as in school she must spend most of the time in

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memorizing facts in which she is not interested, in preparation for the terrifying ordeal of Government examinations. In the majority of cases we touch, therefore, only a fraction of the pupils' life. The part of her life with most meaning to her is entirely hidden from us.

This has been, in many cases, the atmosphere of the 'drill period'. The unfortunate class has undergone 'drill', led by a teacher who has never, herself, played games. She takes the 'drill class' because she is required to and not because she enjoys it. She is, therefore, unhappy and selfconscious. The children are bored as they half-heartedly imitate the teacher in a series of drill movements, the original purpose of which they do not understand, and the performance of which they do not enjoy. A properly planned physical education programme is, on the other hand, suited to the child's interests and abilities now. Every games hour sets up a series of obstacles which may be overcome now. The pupils realize their purpose and experience defeat or victory now. This is very valuable training, as the child must, in a game, decide if she will try to do her best; make her own decisions during the game; and accept the results which ensue *then and there* in the form of victory or defeat. If this play experience is repeated often enough, under the proper guidance, we may hope to have assisted, to some degree at least, in developing a sturdy, self-reliant character.

If we analyse the games we play, we realize that each one sets up a series of artificial obstacles, in

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order that we may try to overcome them. For group games there are always certain rules; we must play in a circle or in a line, and then do certain things in a certain way. In teniquoit, tennis, throw-ball, volleyball, etc., we must get the quoit or ball over the net within certain lines. In netball we must try to work the ball down the field until it reaches the players whom the rules permit to try to put it through the ring. Recognizing these obstacles, understanding the rules and obeying them, provide useful experiences for the child, which she enjoys and the meaning of which she understands. We may reasonably hope, therefore, that since these experiences have meaning for the child, the lessons learned during them will have value and will be remembered.

We must also, if our work is to be fruitful, provide a variety of effort. Our grandparents were serenely certain that the world would remain as they knew it, and planned their children's lives in that happy confidence. We cannot, today, be sure of the type of life into which our children will emerge as adults. But we may be fairly certain that the pace of living and its complexity will not be lessened, and that alertness, poise, confidence, and the ability to co-operate easily with a group will increasingly be required for successful living.

It is also important that the child should learn, *while still a child*, to judge her work and the work of others, fairly; not from a personal and prejudiced point of view, but solely upon its value. In a

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properly planned play programme the children quickly recognize the value of a player who will work for her team. The natural desire for approval spurs the normal child to try hard herself, and to urge her team mates to try. If there is the right kind of play, and daily play, we may hope that this habit of fairly judging oneself and others may become fixed.

We must also admit our responsibility for giving each child the opportunity to realize and develop all of her possibilities, as well as the gaps in her abilities. Too often the school stresses only the talents the child possesses, not realizing that there may be serious flaws and blanks in her development. All of us must have known the young, pretty child, who as a star actress was always the centre of attraction in school entertainments. Then, when the awkward age arrived, and her babyish prettiness was lost, she had no other talent or ability to provide her with the same feeling of satisfaction. After being, for so long, the centre of a group or leader, she was required to be a spectator or follower. Being a child, she could not understand the reason for this. This has, in many cases, led to the development of a resentful, unhappy personality. The physical education programme may, if properly planned, provide constant varied experience in being both a leader and a follower, and thus, we hope, help to prepare the child for the changing fortunes of life.

We constantly hear requests for teachers or social service workers with initiative. Initiative may be roughly described as 'the ability to see a need or

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a difficulty, coupled with the energy and the unselfishness to do something about it'. On the basis of initiative, children may be divided into three groups :—

1. The children who always try to solve their own problems or difficulties at once, without asking for adult assistance. If they drop their books they will try to pick them up; if their group runs on ahead to play, they will run after them as fast as possible, and will not cry. If something they want is out of their reach, they will try to bring a bench or table under it, so that it is within touch. In this group are found our natural, potential leaders.

2. The children who always need someone's help both in recognizing and in overcoming problems and difficulties. If they are told that benches should be moved, waste-paper picked up, the blackboard cleaned, etc., they will do it very happily. But the need must be pointed out to them. This group should be encouraged to observe, and to be alert.

3. The children who evade a responsibility, or leave it to someone else. We all know the child who accidentally spills a jar of water, or tips over a rubbish basket and instantly runs away; who spills ink, or breaks something, and will not admit it; the child who runs off to play, or pretends to be very busy with her own work, the moment her group is asked to do anything which seems to her drudgery or distasteful. This group provides us with our troublesome children, and unless new attitudes are developed they will be difficult, selfish adults. No

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rule may be laid down for dealing with them, except that every effort must be made to be sure that (a) they are given their share of responsibility; (b) they begin work and *finish* it; (c) they understand they are required to do this, not as a punishment, but because all the work will be better and more quickly done if every one co-operates.

• But children differ as greatly in play as in work. Every teacher has known the child for whom the play hour is torture, who lingers in the classroom if possible, or on the outskirts of the group; fearful, awkward, unable to co-operate; terrified of laughter and ridicule. This type of child needs our special attention. Every child *will* play if she has the opportunity which meets *her* desire and *her* abilities at the moment, for every child naturally longs to play. The pupil who appears to be reluctant may be suffering from defective eyesight, or flat feet, or parental scolding regarding torn clothing, or hunger, or worms, or awkwardness and shyness which has been ridiculed by other pupils.

We must remember that the ambition of the average parent may chiefly be fixed upon preparing the child to pass examinations, for the responsibilities of adult life, and for earning a living. But although we too must consider these needs, we should also concern ourselves with the happiness and success of the child now. If today and tomorrow and next week and next month, we arrange play activities in which the pupils may experience (a) co-operating with a group; (b) success in understanding and

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obeying rules; (c) poise in defeat and in victory, we may hope that by living successfully now, the child will have a better chance of living successfully as an adult.

To meet satisfactorily the problem of the shy and the awkward as well as of the quick and successful pupil, we should prepare for our physical training programme standards of achievement as definite as the standards set for classroom work. We must know what we should attempt to secure in physical, social, and health skills and habits, for each group. And we must have at our disposal varied activities by which these may be secured with satisfaction for ourselves, and pleasure and satisfaction for the child. We must realize that about fifteen per cent of the class will stand about and do nothing unless the play is supervised by an adult who encourages the shy and the awkward.

These aims have not, as a rule, been realized in the average school 'drill period'. We believe that much of the so-called 'physical training' in our girls' schools has been incorrectly planned. Too much of it has been based upon imported 'systems'. These may be adequate for the physique and the psychology of those for whom they were originally planned. It is our belief that for our schools in India they are always unsuitable, and often actually harmful.

To meet the particular needs of our schoolgirls, this syllabus has been planned upon the conviction that :

1. Too much has been demanded of our pupils in mental 'cramming', and not enough, has been

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expected in physical, health, social and civic skills and habits.

2. The children in our schools require, in their play hour, carefree recreation which they may enjoy then, and which they may use to brighten monotonous, unoccupied hours at home.

3. The girls in town or city will not, as a rule, require extreme physical strength. They should develop physical alertness, agility, freedom from awkwardness, an erect and, if possible, graceful carriage.

4. It is neither necessary nor desirable for our girls to be subjected to formal, silent periods of 'drill'. We are convinced that the pupils dislike it and gain from it little of value for everyday life; that any good they might secure from formal drill, they may much more happily find in a well-planned play programme, which will in addition give them much which they cannot secure except in play.

5. Modern life increasingly demands of us:

(i) The ability to make our way through crowds; quickness in avoiding carts, jutkas, motor cars; balance in stepping on and off curbstones and up and down steps, in and out of trains, trams, etc.

(ii) In addition to these physical skills, we should possess the social skills which enable us happily to move in crowds, and work in groups, with increasing satisfaction for the group and for ourselves.

(iii) If we are not to be a menace to the health of the community we must be clean in our personal habits, thoughtful of others in disposing of rubbish,

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obedient to the laws regarding the control of disease.

In the ideal community, regulations for the good of the group are obeyed because their value is understood and appreciated. Members of a community are willing to work for the good of the whole only when they know the value of co-operation. It is our belief that in a properly planned games programme, experiences in co-operation may so happily be provided that a foundation will be laid for useful, happy living *now*, which will lead on to increasingly happy and useful life *as an adult*. If we succeed in doing this, our pupils should be able more successfully to withstand the strain of our present-day educational system; to enjoy a richer childhood; and finally, to be as adults happy and useful citizens.

The Growth of Children

If we are to plan our programme to meet the physical needs of a child, we must have a general idea of the rate at which the average child grows.

Accurate figures have not been secured for India, but Norsworthy and Whitley have made a valuable study of children in the United States. The actual heights and weights of children in India will differ from these. There is reason to believe that the rate of growth also differs. It is hoped that the figures given below will stimulate interest in a like study for India.

In the United States the average adult man is 67 inches tall and the average woman is 63 inches tall.

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The average man grows 48 inches and the average woman 44 inches from birth to final height.

Boys and girls make their most rapid gain in height in their first year, as at 14 months the average boy has gained 12 inches, and the average girl 11 inches. This is especially interesting as both boys and girls require the next 5 years—that is, to the age of 6 years—to gain their next 12 inches. The average boy then requires 7 years or until the age of 13, to gain his third 12 inches, and varies greatly, according to his food, health, activities, etc., in the time needed to gain his final 12 inches, reaching as a rule his full and final height some time between 18 and 23 years of age.

Girls follow much the same time-table, except that the average girl gains her third 12 inches by the time she is 10½, while the average boy does not gain his until he is 13.

As a rough average calculation we may say that a child is half his or her complete height at 2½ years of age, or a bit younger. Between 5 and 10 years of age, the average child grows about 2 inches a year, and should add 2 to 2½ pounds for every inch gained.

Usually there is a short resting time in growth at about the age of 6 years. For some time we can notice no change in the child's appearance. Then, almost overnight it seems, the child is taller. Then there is a period of very rapid growth, reaching its maximum in girls at 12 to 13 years of age, and

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in boys at about 15 years. Because of this rapid growth the child of 6 years requires twice as much oxygen for her weight as does the adult, and the child of 6 or 9 years of age has a heart that is small in proportion to her arteries. NETBALL IS THEREFORE EXTREMELY UNWISE FOR GIRLS OF THIS AGE. If children of this group are playing by themselves it will be noted that they tire very quickly, rest, and then play again. For this age, therefore, it is most important that games should be used in which activity alternates with rest. Games such as Pom Pom Pullaway, Last Couple Out, etc., are the type we should use.

Until the age of 12 or 13 in girls, and about 15 in boys, the increase in height is largely due to increase in length of legs. After this, the trunk grows very quickly, the heart increases in size, and the child possesses the endurance for team games such as netball.

We should watch the quickly growing child with care. Rapid increase in height should quickly be followed by increase in weight. As a rule the child who is growing quickly tires easily but as easily recovers her energy. If she does not quickly recover her energy after playing, but seems listless and weak, she should be examined for worms, tuberculosis, etc.

Sleep. Sleeping is one of the child's most important activities. Insufficient sleep not only retards mental and physical growth but quickly makes a child irritable and difficult to control. The authorities

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agree that the minimum amount of sleep required by a child is:

1 — 2 years	13 hours
2 — 4 „	12 „
4 — 6 „	11 „
6 — 10 ..	10 ..

with a rest period in the morning as well as in the afternoon.

The development, interests and abilities of children fall naturally into age-groups. The limits of these groups vary according to climate, occupation, health, etc. In this syllabus the pupils are divided into the following age-groups:

5— 7 years
7— 9 „
9—11 „
11—13 „
above 13 „

The groups above 13 years have been crowded into one because so many girls leave school at this age. The number is apt, therefore, to be small. Because of this early termination of school life we must attempt to give our girls experiences as wide and varied as are consistent with their strength to enjoy and ability to assimilate.

There will, doubtless, be widely varying opinions as to the interests and the possibilities outlined for the varying groups. They are not offered as a final word, but as a basis for criticism, suggestion and discussion.

CHAPTER II

The 'instruction period' in physical education and the 'play hour'

IN the classroom, the pupil is helped to acquire the fundamental intellectual skills; to read, write and count; to understand geographical, historical and scientific facts which will be useful outside the classroom.

In the arithmetic class, for example, pupils actually add, subtract, multiply and divide, again and again until they can do so quickly and well. The physical education instruction period has the same purpose, and the pupils skip, hop, run, jump, skip rope, play with balls, etc., until they can do all these things well and quickly. They also learn games and their rules and play them again and again until they understand and enjoy them. This is therefore instruction in physical education. The period is not spent in listening to a lecture, but in learning how to play games by actually playing them.

The 'play period' should occur at the end of the day, just before school closes. It should be an hour of play and fun, providing relief from classroom strain and fatigue and giving every child a chance for vigorous activity which will help her to build a strong and sturdy body, and to get on happily with other

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people. It is impossible to lay down fixed rules as to when play should be provided. But every school-child should have at least one instruction period in physical education each week, and a play period every day. Every school can, if it wishes, arrange the instruction period. The play period is often difficult because of limited space. But the following general outline indicates the vital needs which should, somehow, be met.

1. Every child should frequently experience the activities that have brought satisfaction through the ages, and which also help the child to develop a strong and sturdy body: skipping, hopping, jumping, climbing, chasing, catching and throwing.

2. Every child should know a certain number of indoor and outdoor games which she herself likes, so that there will never be a time when she cannot think of anything to do.

3. Every child should be helped to form the habit of being active. She should realize that people thrive best if they daily spend some time in the sun; and that at least one hour of play or work in the sun every day is necessary if she is to grow strong and well.

4. The child's play time should provide experiences which are thoroughly enjoyable at the time, which she may enjoy at home and which lead on to activities which she may enjoy in adult life.

5. Satisfaction in play occurs and increases only if the child actually achieves something. The child's play must be planned so that she enjoys a

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constant and increasing sense of improvement and success.

6. We may consider our children's play successful only if a light-hearted, happy attitude is created then and carries over, at least in part, to all her life, so that she may constantly find enjoyment in the little events and pleasures of every day.

7. Every child should know how to enjoy certain forms of recreation which require little space and not very much time.

8. The most important play is that which occupies all of the child's attention, so that she forgets herself, and puts forth all her courage and all her will-power in trying to do her best.

All of these eight vital needs should always be in mind in planning our play programmes, and in deciding which games we shall use. But there are other forms of recreation which are also of great importance.

1. It is of the greatest importance that every day, every child has the chance to enjoy some kind of rhythmic expression, in music, Kummi and Kollatum, rope skipping, etc. Every child should have the chance to enjoy rhythms which will increase her understanding and enjoyment of her national heritage.

2. Every child should be helped to form the habit of enjoying reading for pleasure. .

3. Every child should be helped to discover which activities give her the most personal pleasure and satisfaction. She should then develop these fully.

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Several of them she should be able to carry on into adult life.

4. Every child should be helped to find one or more hobbies which she may enjoy in her free time.

5. Every child should be helped to learn how to make something of beauty in line, form, colour, and sound; or to make graceful use of her own body. If she cannot herself sing, play an instrument, draw or model she should be able to appreciate what others do.

6. About one year in every ten of a person's life is spent in eating. It is of the most vital importance that this tenth shall be so used that eating will not be a hurried, greedy, unsocial affair, but will be a pleasant, æsthetic experience. The school arrangements for eating tiffin should encourage children to be clean, polite and tidy.

7. Every child should learn to know the deep and increasing joy of gardening. She should know the names and the habits of the plants and the trees that grow in her neighbourhood. She should have the chance to grow something from seed to flower, if it be only a tiny plant in a small pot.

8. Every child should know the joy of having a pet, even though it be a school pet, shared with many others. She should learn kindness to animals, birds and insects through caring for and loving them.

9. And finally, every child should learn team play in school and realize the pleasure to be found in group activity and the joy of comradeship in doing things with others.

INSTRUCTION PERIOD IN PHYSICAL EDUCATION

In developing all of these attitudes and abilities, every teacher should help. But the child will progress faster and further if, within the time-table, an 'instruction period' is arranged for each class, and the activities follow the plan in this syllabus. The teacher should with a little experience, be able to observe the needs and interests of each child and to help her as required, while making sure that she develops the physical skills of her age-group and understands the rules of the games they play.

The play period should come at the end of the day. If the instruction period has been carefully taken, every one will know how to play games, and understand the rules. Supervision should therefore be simple.

At Lady Willingdon High School, Madras, each class has one physical education instruction period a week. For the evening play period the entire school is divided into four houses with approximately the same number of children from each age-group in each house. The bell rings at 3-45 P.M. The pupils hurry to their appointed house stations. Each house sits down in the form of a square for roll call, taken by its captain. They then disperse for games according to their time-table. At 4-30 P.M. roll call is again taken, and the school day is ended.¹

¹ Statements regarding play-needs have been adapted from *The Nineteen Principles* by Howard Braucher, Secretary, National Recreation Association, U.S.A.

TIME-TABLE FOR PLAY PERIODS AT LADY WILLINGDON HIGH SCHOOL, MADRAS

HOUSE OUTDOOR ACTIVITIES, FROM 3-45 P.M. TO 4-30 P.M., DAILY

(There are two small compounds : the school compound and the Ice House compound)

Houses	Monday	Tuesday	Wednesday	Thursday	Friday
DRESDALE	School Guides. Others : Gardening and Free Play	Group A. Throwball (school compound).	Group A. Teniquoit, netball and badminton (Ice House compound).	Group A. Netball and teniquoit (school compound).	Group A. Rhythms : Dances, Kummi and Kollatam.
		Group B. Individual rope skipping (Ice House compound).	Group B. Individual goal shooting practice (Ice House compound).	Group B. Field and track running, jumping and throwing (school compound).	Group B. Apparatus : Swings, teeter ladder, bars, etc., gardening.
NURJAHAN	Do.	Group A. Teniquoit, netball and badminton (Ice House compound).	Group A. Throwball (school compound).	Group A. Rhythms : Dances, Kummi and Kollatam.	Group A. Netball and teniquoit (school compound).
		Group B. Individual goal shooting practice (Ice House compound).	Group B. Individual rope skipping (Ice House drive).	Group B. Apparatus : Swings, teeter ladder, bars, etc., gardening.	Group B. Field and track running, jumping and ball throwing (school compound).

PADMINI	Do.	<p>Group A. Netball and tennis (school compound).</p> <p>Group B. Field and track running, jumping and throwing (school compound).</p>	<p>Group A. Rhythms: Dances, Kummi and Kollatum.</p> <p>Group B. Apparatus: Swings, teeter ladder, bars, etc., gardening.</p>	<p>Group A. Throwball (school compound).</p> <p>Group B. Individual rope skipping (Ice House compound).</p>	<p>Group A. Tennis, netball and badminton (Ice House compound).</p> <p>Group B. Individual goal shooting practice (Ice House compound).</p>
PRAGER	Do.	<p>Group A. Rhythms: Dances, Kummi and Kollatum.</p> <p>Group B. Apparatus: Swings, teeter ladder, bars, etc., gardening.</p>	<p>Group A. Netball and tennis (school compound).</p> <p>Group B. Field and track running, jumping, and throwing (school compound).</p>	<p>Group A. Tennis, netball and badminton (Ice House compound).</p> <p>Group B. Individual goal shooting practice (Ice House compound).</p>	<p>Group A. Throwball (school compound).</p> <p>Group B. Individual rope skipping (Ice House compound).</p>

CHAPTER III

The child aged about 5—7 years

I. CHARACTERISTICS

Physical development

As a rule, children of this age have almost completed their second gain of 12" in height, and are growing in strength, rather than in height. This is especially true of their legs, which now increase in strength, rather than in length. The teacher will often note that five-year-old children who appear tall when seated are actually fairly short when they stand up. At this age, boys grow faster than girls.

This increase in strength requires much sleep if the child's health is to be safeguarded. She should have at least eleven hours sleep at night, and a nap at midday, just after the noon meal.

Physical skills

She enjoys trying to do things with her hands; but she is not yet very accurate and makes many mistakes in paper cutting, drawing, etc.

Because of her increasing strength she likes to feel she does big things. She tries to jump *far* or *high*; to throw a ball *far*; to run *fast*. She has very little concern for accuracy. Doing things in really good form, does not interest her. She finds joy

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simply in doing things, and in feeling that she is very strong. She will be more clever in doing things with her hands than with her feet. Thus, though for some time to come she may frequently fall down, and find going up and down stairs a problem (and if the stairs are steep, a frightening problem), she should steadily improve in handling balls and bean bags. But she will not be able to throw far, or very accurately. She will enjoy catching a ball. But when she throws, she will fling her arms about, and enjoy the feeling of strength which throwing gives her, with little or no interest in where the ball goes.

She must be carefully guided to finish what she begins. She is so absorbed in her own self and what she can do, that winning a race, or making the best jump does not interest her. For example, in an observation race she may, when she has enjoyed the feeling of her own speed and strength, forget to finish the race and wander off happily to do something else. But she will just as happily finish the race if reminded at once. We must constantly remind ourselves that the five-year-old does not wish to be disobedient. But she is so curious, her attention is so easily distracted, and she is so interested in her own efforts that she will almost surely be disobedient unless carefully guided and constantly reminded to finish what she has begun.

Character development

The kindergarten child's chief characteristics are her desire for approval; and her desire to be the centre

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of attention. She longs to be liked, and to have all that she does admired. If she finds that crying, fretting and pouting will gain for her what she wants, she will quickly become a 'cry-baby'. But if she finds that politeness and good nature win approval, she will as quickly adopt those characteristics.

She is still an individualist. She will object violently if any one interferes with her work or play, but she will without any hesitation interrupt another's game. For this reason we should use many games in which every one plays all the time, or one 'one circle' games such as Teacher Ball (see p. 161) in which the pupils learn to enjoy the fun of watching another child do what they have just done, or will soon do.

Intellectual development

Her attention span is very brief, especially if she is undernourished. She cannot usually remember more than one rule, or instruction at a time. In observation races and games, therefore, the class should at first be asked to touch or to turn around one object only.

Her imagination is developing very quickly. Therefore, she enjoys story plays, and will act them with great pleasure. Her increasing powers of imagination give her an especial joy in anticipation, and she finds much happiness in knowing what to expect. For this reason kindergarten children may have phases, lasting for weeks, when they prefer three or four familiar stories to be told again and again. They know every detail of the stories and resent the

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slightest change in them, or in the teacher's manner of retelling them. Often this is because they have just come from a difficult class lesson, and are tired. Apparently, without realizing it, they find mental and emotional rest in hearing something familiar, in the midst of much which they do not understand.

This delight in the familiar may be tested on a restless class, by saying, 'Now, I shall tell you a story. Once upon a time there was a little girl —', and as the class recognizes the familiar words of a beloved story, the tension relaxes and they listen happily. They are especially delighted if, at exciting points in the story, the teacher pauses and asks, 'And what do you suppose happened then?' The joy of knowing what happened next is very dear to the five-year-old's heart.

There may also be phases in which the old, familiar games are played, and no interest shown in anything new. This is not surprising. The five-year-old must experience daily so much that is new and puzzling (and therefore exhausting), that it is a real rest to her mind and to her emotions to listen to a familiar story, or to play a well-known game.

This age-group does not, as a rule, enjoy surprises. They are much happier if they can anticipate for days ahead a new toy or hair ribbon, an excursion, a festival, etc.

They readily become confused and therefore, requests and rules should be few. They must be

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reasonable and they must be obeyed. Not only does this appeal to the child's common sense, but few and simple rules make it easier for her 'to be good'. This is important, for we should not chiefly concern ourselves with how to prevent children from being naughty. We should do all in our power to make it easier for them to be good than to be naughty, until the habits of good behaviour are well established.

Emotional development

The five-year-old has a keen joy in excitement. She appreciates anything which quickly comes to a climax. Therefore, she delights in 'falling down' games such as Ring Around a Rosy (see p. 296), also brief observation games ending in a climax, such as 'Run around the tamarind tree, then come back and sit in a circle', etc. •

The kindergarten child enjoys singing. It gives her great emotional satisfaction. Often she does not sing in tune or in time, although she believes that she does and so is happy.

She enjoys calling attention to herself, and will frequently say, 'See how fast I can run', or 'Now watch *my* throw'. Her joy in doing things is doubled if she is observed. The questioning age begins from about four years. 'Why?' and 'What is that for?' are constantly being asked. From 6—9 years, a child is usually increasing in curiosity; consequently there is a proportionate increase in the number of questions asked. But she adds to the five-year-old 'Why'? 'O,

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see what I have!', and 'O, see what I can do!' Thus the 7—9-year-old adds to curiosity (a) pride in possession and (b) pride in doing things. For both of these she longs most ardently for approval and praise.

The five-year-age is pre-eminently the emotional stage. She finds pleasure in imitation and imagination; she is quickly moved to tears and quickly to laughter. Make-believe games give her the greatest satisfaction.

We must never make the cruel mistake of laughing at a child's make-believe. A few coconut shells and some pebbles may be, in swift succession, a raja's palace, an aeroplane, and a herd of buffalo, all equally real and important to her. In fact, the average five-year-old child is much happier with these simple playthings than with expensive mechanical toys which must be wound up, as these offer little scope for her imagination. Playthings which her quick imagination may change at will give her more joy than elaborate toys, or dolls too beautiful and costly to be freely handled and cuddled.

This power of imagination sometimes makes playing games very tiring to the kindergarten child. She imagines so much, and feels everything so keenly, she very quickly becomes weary. It is usually wise to introduce in a play period only one new play activity and then use two familiar ones; but sometimes even this is far too exhausting. The safest rule is to continue any game until several in the group become restless, or seem to be tired.

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The first month in the kindergarten is vitally important, as during it the paths along which we wish the pupils to develop should be established. These paths may be classified as follows :—

Civic skills

(i) *Cleanliness* : (a) *Personal*. Clean hands, clean feet, clean hair, clean clothing. (b) *Public*. Proper use of latrines, and of the drinking water tap, or water jar or *kooja*. Putting waste paper and tiffin rubbish in rubbish bins. If the first handful of food is put out for the birds, it must be thrown where it will not inconvenience others.

(ii) *Respect for property*. Use and care of classroom and play equipment; care of pupil's own books and pencils, if any; care of clothing.

Character skills

(i) *Habits of attention and honesty*. Attention to explanation of play activity. Obedience to rules of the games, remembering (a) to wait for the whistle or teacher's command, and (b) to stand behind the line, until the rules permit the game to begin.

(ii) *Co-operation*. Enjoyment in playing and working with others. Sharing balls, bean bags, etc. Taking turns in being It.

None of these skills may become habitual in one month, or in several months. But our play activities are planned to assist the teacher in developing them as the child's *natural* behaviour.

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The pupils will not at first be interested in any of these aims. Their only desire will be to play; to be in as often as possible; to have at least one ball or toy all of the time; and constantly to secure the teacher's approval and attention.

In developing these desired physical, character and civic skills, the teacher's first step will be to make it known that these good habits will secure her approval. The pupils will then, at first, follow these patterns in order to gain her praise. Eventually, we hope, the good habits will become fixed as gradually the children discover for themselves that it is easier to work in a tidy classroom; more fun to play in a place free from plantain leaves, tiffin rubbish and waste paper; that drinking water tastes better if the tap or water pot and its surroundings are clean; that games are more enjoyable if every one takes turns; and playing in a group is much more fun than playing by oneself.

And finally we must encourage the child by making success *easy* for her. To do this, we must arrange our activities so that each day every child knows the joy, at some moment in the play hour, of *successfully* running, throwing and catching, or rolling a ball, jumping, etc. To give a child, every school day, the confidence, if only momentarily, of being a success in *something*, is to give her the courage to keep trying to do the things that are hard for her. If this courage becomes a habit, and she can finally attempt, with some confidence, the duties and opportunities facing her, we have then increased

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that child's chances for happy and successful living.

II. ABILITIES

The kindergarten child in her first year at school should :

1. (a) Begin to develop the habit of attention.

• (b) Begin to enjoy, at least part of the time, sharing play equipment with others.

(c) Begin to try to jump up again, after falling down, without weeping. If really hurt, to restrain her tears as much as possible, and to control screams and sobs, while the teacher attends to the bruise or cut.

2. (a) Begin to know left from right.

(b) Have developed some skills in running, balance (i.e., hopping, skipping, jumping), catching and throwing.

(c) Be able, at least part of the time, to run in a group without pushing or shoving.

(d) Enjoy imitating familiar animals and machines.

(e) Be able, at the end of the month, to run to or around a given object. She should do this, even though she is the slowest runner.

(f) Enjoy singing with others, and always attempt to sing in tune, and correctly.

(g) Enjoy, most of the time, doing things in a group.

3. (a) Assist in bringing out and putting away the play equipment.

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(b) Begin to feel a responsibility for keeping her classroom and her play area free from waste-paper, tiffin rubbish, etc.

(c) Take pride in using the latrine properly.

(d) Begin to take turns at the drinking water tap.

III. DEVELOPMENTS

By the end of the year the child should have developed the following skills :

Character skills

She should be able, in playing, to be (a) a leader, (b) a follower, or (c) to play alone.

Each week, every child should have had the opportunity to work as leader of the group, as follower in a group, and independently of the group. For example: as It in Pom Pom Pullaway, she is a leader; in following the teacher or a pupil in Follow the Leader, she is a follower; in an observation game every child follows directions as in individual, and is independent of the group.

Some rules in life are necessary. Life is therefore much easier if the children learn to respect authority, to obey rules, and to respond quickly. The play programme should help them to develop these attitudes.

Civic knowledge and skills

The child should :

1. Have some understanding of why we have

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policemen; their special value in directing traffic and thus helping children to cross the street in safety; their devotion to duty in spite of heat, the sun and rain; their kindness and courtesy even when they are tired or ill. She should have some appreciation of the necessity for policemen (instead of the fear which many children have developed because parents and servants have threatened 'to send them to the police' if they are naughty).

2. Know her own name and house address and what to do if lost. (This is especially valuable because of the enormous crowds at the festivals to which so many children are taken.)

3. Know where a good citizen (a) walks and (b) plays games in the street.

4. Know how to get on and off trams and buses in safety (facing forward, not climbing off backward), etc.

5. Know what municipal rubbish carts and rubbish bins are for, and how to use them.

6. Begin to respect her country and flag, though too young to understand their meaning.

7. Try to be careful of her own books, umbrella, clothes, etc.

8. Try not to be wasteful of school property, furniture, books, crayons, paper, etc.

9. Care for school trees and plants. Know the cruelty of breaking them carelessly. Have some knowledge of how to care for and water flowering plants.

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Social skills

1. She should develop courtesy to postmen, peons, gardeners, rickshaw-men, and sweepers, and have regard for their feelings, as much as for her own.

2. Have some knowledge of the type of fun a good citizen enjoys. Know that it is wrong to tease cats, dogs, or birds, and to mutilate insects. Know that it is wrong to exclude an unpopular child from a game.

3. Develop the habit of responding promptly to the bell for play, and of arriving quickly at the proper play area.

4. Pay attention to her own parents and friends as well as to others on Parents' Day, etc., even though feeling shy. Show politeness in taking chance guests or visitors to the teacher or to some older person.

Health habits

1. *Eating.* She should keep her mouth closed while chewing; not talk with food in her mouth; not throw unwanted bits of food upon the floor or ground, but only in the rubbish bins.

2. *Washing.* She should appreciate clean hands and know how to wash them. She should enjoy wearing clean clothes.

3. *Resting.* She should know how to rest, and realize that the good citizen does not disturb others while they are resting. She should know how to take out and put away sleeping mats if they are used.

4. *Latrines.* She should know how to use the

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latrines. Pupils should take pride in leaving a latrine as clean as they wish to find it. This is the age at which this important habit may best be formed.

5. *First Aid.* She should have some understanding of First Aid, and know that a bruise or cut should be washed at once, and the teacher or parent willingly allowed to deal with it. She should be told that iodine does hurt, but that good citizens are brave when it must be applied. Even a small child should be told the truth about pain, and encouraged to endure it, with an attempt at self-control.

There should be some understanding of our dependence upon doctors and nurses. The teacher should spare no effort to overcome the all too prevalent fear of doctors, nurses, and hospitals, and to develop in its place the realization that they are our friends, and our help in times of illness.

6. *Rubbish.* If our streets are to become clean and free from rubbish and garbage, the child must, by the time she has finished her first year of school, have developed the habit of *always* putting all rubbish and garbage in waste paper baskets or rubbish bins.

7. *Miscellaneous.* She should know that it is wrong to spit on the floor, pathway, games court, or anywhere but in gutters, or places where people do not walk.

Physical skills

The child should be able to play with a reasonable degree of ability, the games as given in the syllabus.

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These games have been very carefully chosen. Other games should not be substituted for them unless they are of the same type and use the same equipment. If we visit the usual school, we will note that the pupils have a fair development of the legs, but inferior development of the trunk. *Unless we secure adequate trunk development we cannot hope for sturdy, vigorous children.* The suggested games require *wide* movements of the arms; and quick, vigorous reaching, twisting and throwing movements. They are played with *large* balls. These are easier for small children to handle. To catch and to throw them requires more effort, and therefore provides more useful activity.

It will be noted that the games given in the syllabus also provide experience in :

1. Playing in a circle : co-operation.
2. Walking and skipping in a circle while singing : rhythm.
3. Running, hopping, skipping around a circle : balance.
4. Running in a straight line for some distance : endurance.
5. Dodging to and fro to avoid being caught : body balance, mental judgement.
6. Catching and throwing : vitally important trunk activity; experience in handling things; judgement; body balance.
7. Observation games : alertness.

The child should be able to handle things; pencils, balls, books, paper, bean bags, and toys, with a fair

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amount of ease and grace. Learning to handle things is one of the child's biggest problems.

Some of the suggested games provide experience in only one or two of these skills; but many of the games require the use of all of them, in an attempt to meet the interests and the needs of the child. The syllabus should therefore if possible be followed.

In teaching a kindergarten class remember: Small children do not wish to be hurried. They usually enjoy a new game, or a new experience *more* if they are allowed a little time to absorb it quietly. The teacher will find it worth while, after a new game has been played for the first time, and the children are tired, to ask them to join hands and then sit in a circle. She may sit with them and discuss the game; or arrange material for the next game; or stroll a short distance away from them, so they may feel that they are alone. The class need not be silent, but may laugh and talk as they please, while they rest. The next activity should be begun only when they appear to be restless.

If this plan is followed it will be found, as a rule, that the new game is remembered with greater ease, and greater pleasure.

Again the teacher is reminded that she should not attempt to use a greater number of games than in the syllabus. The average little child enjoys best a few games played very often. Frequently children develop a craze for one or two games, and will not, unless they are forced to, play anything else. These crazes

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should be allowed to run their course, while at the same time an attempt should be made to introduce other games. In Madras this year one group of small children played Ring Around a Rosy, every free moment for several months. During instruction period, they would happily play any suggested game, but if they were left to themselves for one moment, they began to play their favourite without any hesitation. When school closed for the holidays their enjoyment of the game was still as keen as ever. The Farmer in the Dell often becomes a craze with older girls. The interest varies with different groups, but it should always be allowed to work itself out, and the particular game which is the favourite played once every games hour. There should however be a definite attempt to lead on to another game of the same type, but a trifle more difficult.

We should, then, at the end of the first kindergarten year, have laid the foundations upon which the child may build her life.

IV. ACTIVITIES

The activities of the physical education programme have been based upon the following outline.

For kindergarten classes. They do not require a large play area, and practically every school can find a satisfactory space for this group.

For all classes above the kindergarten the activities for the instruction period have been arranged for two types of schools.

1. The school with only a courtyard or veranda as play space.

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2. The school with an adequate playground.

For both groups the year has been divided into fortnights. Experience has shown that children's interests follow that time span. But this syllabus does not provide a time table which must be rigidly kept regardless of the pupils' interests and needs. Each teacher should adjust her programme to fit her special situation, in order that all of the pupils may develop all of the fundamental physical skills and learn how to play all of the games.

A. For the kindergarten child the instruction period should include :

1. An observation race *or* Follow the Leader.
2. A catching and throwing activity *or* an activity in handling things.
3. A balance activity.
4. A rhythm or story play.
5. A singing game.

B. For all other classes the instruction period should include:

A. IN THE SCHOOL WITHOUT ADEQUATE PLAY SPACE

1. Observation race or game.
2. Formal trunk building activities.
3. Catching and throwing
 or handling things. }
4. Balance or rhythm. } Relay or game.

B. IN THE SCHOOL WITH A COMPOUND

1. Observation race *or* Follow the Leader.
2. Catching and throwing
 or handling things. }
3. Balance. } Relay or game.
4. Major games.

If possible take the class outdoors, and, at least part of the time, in the sunshine. The first fortnight of school, the class should learn in the instruction period

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to play all of the following, and thus be able to enjoy them in the play period:

1. Observation Race: touching one thing (probably a wall).
2. Roll the Ball.
3. Walk the Line.
4. The Brave Little Engine. (Story Play)
5. Ring Around a Rosy.

The second fortnight

1. Observation Race: touching two things.
2. Teacher Ball.
3. Stand Behind Teacher.
4. The Thirsty Monkeys. (Story Play)
5. Sally Go Round the Sun.

The third fortnight

1. Follow the Leader.
2. Roll to your Partner.
3. Skip and Sit.
4. The Dhobi. (Story Play).
5. Ducks in the Water.

These games will also be played during free play time, and all should know them thoroughly, at the end of the first month of school.

The fourth fortnight

1. Observation Race: hand in hand with a partner, touching one object.
2. Teacher Ball: variation.
3. Drop the Handkerchief.
4. The Frightened Rabbit. (Story Play)
5. When Cats Get Up.

The fifth fortnight

1. Observation Race: bringing back one object.
2. Form the Square.

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3. Teacher Ball: competition.
4. The Gardener. (Story Play)
5. A-Hunting We Will Go.

The sixth fortnight

1. Observation Race: running with a partner, hands joined, and each **bringing back one object**.
2. Strike the Gong.
3. Run and Carry the Bean Bag Relay.
4. The Stupid Monkeys and the Careless Gardener. (Story Play)
5. The Snail.

The seventh fortnight

1. Observation Race: touching a colour.
2. Pom Pom Pullaway.
3. Run and Carry the Ball Relay.
4. The Grateful Elephant. (Story Play)
5. Stamp Stamp Stamp.

The eighth fortnight

1. Observation Race: running and touching **two colours**.
2. I Have a Garland.
3. Run and Leave It Relay.
4. Cutting the Grass. (Story Play)
5. Rajan's Sons.

The ninth fortnight

1. Observation Race: running and touching a colour and a material.
2. Teacher Ball: competition.
3. Leave the Circle.
4. The Wise Mother Hen. (Story Play)
5. Rajan and the Crow.

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The tenth fortnight

1. Run Till I Whistle.
2. Roll to your Partner: competition.
3. Red and White.
4. The Jutka. (Story Play)
5. Fairies and Goblins.

The eleventh fortnight (if it is rainy, use Rainy Day Activities)

1. Observation Race: in couples, touching a colour and a material.
2. Poison Pass.
3. Good Morning.
- 4. The Deceitful Jackal. (Story Play)
5. When I was a Schoolgirl.

The twelfth fortnight

1. Follow the Leader.
2. Roll the Ball Relay.
3. Full Squat.
4. The Hawks and their Friends. (Story Play)
5. Ragi, Wheat and Paddy Grow.

The thirteenth fortnight

1. Observation Race: running in trios and touching one object.
2. Run and Carry the Bean Bag Relay: all using one goal.
3. Good Morning.
4. The Grateful Elephant. (Story Play)
5. Looby Loo.

The fourteenth fortnight

1. Follow the Leader.
2. Teacher Ball: variation, in competition.
3. Still Pond, No More Moving.

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4. The Fowler and the Quails. (Story Play)
5. Ragi, Wheat and Paddy Grow.

The fifteenth fortnight (if the last of the school year, pupils may choose activities or play the following)

1. Follow the Leader : with a pupil leading.
2. Run and Carry the Ball Relay.
3. Fire Engine.
- 4. The Golden Goose. (Story Play)
5. Here We go Round the Mango Tree.

CHAPTER IV

The child aged about 7—9 years

I. CHARACTERISTICS

Physical development

At this age the legs are rapidly increasing in strength. The child can run and jump for a longer time before she grows weary. Because she enjoys this new power, she may wish to play chasing and fleeing games almost entirely. Care must therefore be taken to use much catching and throwing activity in order to secure the vitally important trunk development. If the school can afford to install teeter ladders, climbing ropes, and hanging bars, this age will especially enjoy them, and trunk development will benefit greatly thereby.

This is the age when children complain of being tired. The teacher will constantly hear the excuse, 'No, I am too tired'. If left to themselves it will be noted that the children spend much time just sitting about. If there is a compound with shady trees in which they may lie down on the grass they will often be seen doing so. During the tiffin hour they will go to sleep if a comfortable place is available. In a free play period or recess, they tend to play very violently for a few moments, then rest as though completely exhausted; but soon they will play again. This is a natural phase, as the child's legs

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and arms are lengthening and feel stronger, but have increased out of proportion to the rest of her body and her heart has not yet kept pace in growth. Therefore the child tires quickly.

The easy fatigue of this age must not prevent a very active play programme. Much play, and active play is required in order to secure adequate development. But the disproportionate growth, typical of this age, must guide us in planning the play programme. In order to avoid excess fatigue an active game such as Pom Pom Pullaway or Soldiers and Brigands, should be followed by a quiet game such as Sitting Drop the Handkerchief, Do This Do That, etc. We must take care that competitions are not promoted which will encourage the players to exceed their strength merely for the sake of winning.

Physical skills

The kindergarten child plays just for the fun of playing, without any particular feeling about winning or losing. But the 7-9-year-old begins to enjoy winning a race, or excelling in a game. This new delight in victory tends to develop a desire for *speed* rather than for *accuracy*. We should, therefore, be very patient in developing 'good form'. For if we concentrate first upon accuracy, and *then* upon speed, the child will, eventually, play much better. (This is difficult for a teacher who knows very little of games, and herself catches and throws awkwardly. But if she will actually play the games with her pupils she will find that she too improves.)

THE CHILD AGED ABOUT 5—7 YEARS

Character development

The child of this age still longs to be the centre of attraction. But she should be able to take turns at being It, or in playing on the swings, teeter ladders, etc. She should not snatch skipping ropes and balls and keep them for herself and her special friends. She should be able to appreciate and to criticize her own work, as well as that of others, without temper or hard feelings.

The desire and the ability to co-operate must be carefully watched with the members of a group. They may become easily discouraged with themselves and with others. If they believe they are doing anything well, be it lessons, handwork, music, or games, they will continue with great pride and joy. But if a sum does not easily work out, or a thread in their sewing becomes tangled, or they are losing a game, they are likely to give up and say, fretfully, 'O, I am too tired'; or worse still if they are working with another, to blame her in a little fit of temper. This is, probably, an indication of real fatigue. The child should not be scolded but allowed to rest. But if stopping work or play before it is finished tends to become a habit, the child is probably being pushed too fast. She should then be required to do less, *but to do it thoroughly*. It is far more important for her to do a little, and do it *well and completely*, than to form the habit of attempting much, and completing little. This is especially important in play or work that requires co-operation with someone else.

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She should have some idea of the meaning of unselfishness, and be able not only to share a favourite plaything but, if requested by an adult, to give up her place to another in a jutka or bus without temper or tears.

She should understand why it is rude to snatch another's toys or deliberately to interfere with a game. But she should have the courage to defend her own rights in a game she is playing, and also her own possessions. She should be able to do this firmly and sensibly, and without bad temper or screaming.

Intellectual development

The 'attention span' of this group is increasing. The child should be able to follow a new story play, and then retell it in her own words. She should be able to remember and follow directions for playing games.

The child of this age is, above all, *reasonable*. She deeply resents scoldings, the reason for which she does not understand, or being forbidden anything by teacher or parent without a reason. If reasons are given for forbidden actions, or for discipline, the 7-9-year-old will be delighted that she is treated as an intelligent person, and she will respond satisfactorily. But she will resent, with the stubbornness that only a 7-9-year-old can display, being treated like a 5-year-old or, as she feels, 'like a baby'.

The teacher of this age-group must have great patience. In addition to the characteristic of reasonableness, there is also that of *slowness*. The 5-year-old

THE CHILD AGED ABOUT 5-7 YEARS

is ever on the move, but while the 7-9-year-old has seasons of feverish activity, they usually alternate with times of extreme slowness. She will slowly arrange and rearrange her pencil box and her books. She will require a very long time to choose and to take a book from an *almirah*; she will waste, as it seems to us, much time in getting a drink of water, and so on. If one is near a class of this age, the teacher's comment most frequently heard is 'Hurry up, class'. There is, apparently, no remedy for this slowness. It is a phase through which children pass.

Emotional development

Violent friendships may suddenly begin at this age, and as suddenly end. Friendships among several girls are, usually, coupled with equally violent dislikes of other girls. These may, unless carefully handled, be a serious handicap to group games. If boys and girls play together, they should be carefully guided, and playing together on equal terms taken for granted. Any silly teasing of a little girl about a boy, or vice versa, should at once be stopped. As a rule this can best be done if the teacher lets it be known that she considers such teasing tiresome and stupid, while playing together for the sake of the game delights her.

II. ABILITIES

At the end of the first term this group should:

1. Be able to do everything she did the previous school year, and do it better.

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2. Practise throwing a net ball, with correct *overarm* throw and fairly accurate direction.

3. Begin to skip rope with some idea of grace and lightness. If she has elder sisters who skip rope she may be surprisingly good at this, even at 7 years of age.

4. Be able to stand in a swing alone, and 'work *up*' to a fair height, without fear.

5. Be developing a fair sense of rhythm, and know when she has made a mistake in time or in step. Be able to keep step to a drum or cymbal.

6. Be able to imitate unfamiliar birds, animals, or machines under teacher's direction.

7. In story plays, dramas, or Kummi and Kollatum be able to express simple emotions with real imagination.

8. Develop a definite sense of left and right hand and foot.

9. Be able to hop with a fair degree of lightness.

10. Roll a hoop the width of a netball court (50') with a fair sense of direction.

11. Play the games given in the syllabus, with reasonable skill.

Group activities

She should be able to :

1. Play couple relays without dropping hands.
2. Play partner games, be defeated, and refrain from putting all the blame upon her partner.
3. Bring out and put away equipment in

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co-operation with other pupils, without argument or quarrelling.

Social skills

She should be able to:

1. Realize the necessity for taking turns at the drinking-water tap. Observe traffic rules in going up and down stairs, through doorways, getting in or out of a jutka and bus. Control most of the time the desire to push her way through ahead of others.

2. Get up from an ordinary fall without crying or expecting sympathy.

3. Play in full co-operation with someone with whom she has quarrelled, if by chance a game requires it, and do it as an expression of sportsmanship in order that the game may not be spoiled.

Civic skills

She should be able to:

1. Deposit, of her own accord, all waste paper, food remnants and rubbish in rubbish boxes.

2. Use the latrine properly; take young children to it, and help them to use it properly.

3. Meet politely any visitors who come to the school, and direct them without shyness, if they ask her to do so.

4. Cross the street with a fair sense of the possible danger.

5. Run errands, remembering the instructions given. If a mistake is made, be able to admit it

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and ask what to do next, without crying or grumbling.

III. DEVELOPMENTS

By the end of the year the child should have improved upon all of the above, so that she should have acquired the following skills :

Character skills

1. She should have a steadily increasing pride in doing her own work *by herself* and in finishing what has been begun.

2. She should have an increasing regard for the truth and be able to admit a fault, even though it means punishment.

3. She should be developing self-control in group discussions, and be able to refrain from constantly interrupting. Should be willing to try to take the chair in a committee meeting, and equally willing to permit another to do it.

4. She should be steadily increasing in good manners, not because they are expected, but because saying 'good morning', 'please', 'thank you', etc., give pleasure.

Social skills

She should have developed :

1. Increasing pleasure in playing as one of a group.

2. Increasing ability to share play equipment and apparatus. The average 5-year-old, if free play

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without supervision is permitted, will snatch a hoop, lay it flat on the ground, stand inside it with an individual skipping rope held between her knees, and hidden by her skirt, while she tosses and catches a bean bag or ball. The 7-9-year-old should have grown beyond this.

3. Some sympathy and consideration for crippled and deformed children. Pupils of this age may unconsciously be extremely cruel to any child who is slightly different. With the teacher's guidance they easily develop a kind, helpful attitude.

4. Consideration for older persons. The 5-year-old is happy in just being with a beloved teacher or grown-up friend or relative, and sitting beside or walking next to them. The 7-9-year-old feels great delight in doing things for grown-ups, if only the slightest appreciation is expressed.

5. The ability, in playing group games, to change groups or partners without grumbling, even though the new partner is the poorest player in the group.

Physical skills

1. *Balance*

(i) Skip to a given point and return, in even rhythm and with a lightness that makes her happy, even if it seems very jerky.

(ii) Hop in a fairly even rhythm.

(iii) Skip rope from a standing start, both in a small rope which she turns herself, and in the big rope, turned by others.

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(iv) Twist, turn and dodge abruptly without falling, i.e., play Pom Pom Pullaway, Soldiers and Brigands, Pinch-O, etc., with a fair degree of skill.

2. *Catching and throwing*

(i) Throw a bean bag, tennis ball, and net ball with a fair degree of precision, i.e., be able to play Teacher Ball, Pass Ball, Run Around the Circle, etc., with very few mistakes and fair speed.

(ii) Run in a straight line 30 yards and return, i.e., run in a 4' lane without a foul.

(iii) Play all the games in the syllabus with understanding of the rules, and a feeling of satisfaction in obeying them, even when tempted to cheat.

Summary

We should, then, by the time a child reaches the age of 9 years, have helped her to develop:

1. A sturdy body (within the limits of the constant handicap of malnutrition from which she may suffer).

2. A fairly self-reliant character, still very eager for adult approval and requiring constant adult guidance in order to finish within a reasonable time what has been begun. The feeling of independence, the ability to think and to act for herself, should be greatly increased.

3. A greatly improved ability in body balance, and skill in handling things.

4. A greatly increased ability to co-operate in

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work and play and a greatly increased willingness to give others a chance to share in what she enjoys doing, be it work or play.

5. An increasing curiosity to learn. Also an increasing tendency to try to do new things.

6. Average ability in all of the activities and games for her group outlined below.

IV. ACTIVITIES

Even if the school does not have a play area, children of this age must not be given formal work. All of the activities given below may be used in a large or small play area. The pupil should learn to play the following during the instruction period, and thus be able to enjoy them during the play period, and outside school. Story plays, if popular, may be continued, until interest in them disappears.

Note that all of the games may, if necessary, be played in a small space.

The first fortnight

1. Observation Race: touch two objects.
2. Variety Pass.
3. Circle Pass Relay.
4. The Farmer in the Dell.
5. The Golden Goose.

The second fortnight

1. Follow the Leader.
2. Stone in the Hole.
3. Luggage Van.
4. Neighbour Neighbour.
5. The Hawks and their Friends.

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The third fortnight

1. Observation Race: touch two materials and two objects.
2. Still Pond, No More Moving.
3. Red and White.
4. Rope Skipping Relay: big rope.
5. The Ass in a Lion's Skin.

The seventh fortnight

1. Observation Race: in couples, touch three colours.
2. Statues.
3. Dodge Ball.
4. Last Couple Out.
5. The Brave Little Engine.

The fifth fortnight

1. Free Play with individual and big skipping ropes.
2. Bengal Bay.
3. Exchange Relay.
4. The Flying Dutchman.
5. The Deceitful Jackal.

The sixth fortnight

1. Observation Race: in trios, touch three materials.
2. Dacoit.
3. Hold Fast.
4. Last Threes Out.
5. The Thirsty Monkeys.

The seventh fortnight

1. Follow the Leader.
2. What Did You See?
3. Rope Skipping Relay: big rope.

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4. Tunnel Ball Relay.
5. The King and the Fruit Girl.

The eighth fortnight

1. Observation Race: in twos, bring back two leaves.
2. Simon Says.
3. Bouncing Relay.
4. Lie in a Circle Relay.
5. The Frightened Rabbit.

The ninth fortnight

1. Follow the Leader.
2. Rope Skipping Relay: big rope.
3. Roll Through the Tunnel Relay.
4. Keep in the Square.
5. The Elephant and the Whale.

The tenth fortnight

1. Observation Race: in twos, touch three colours and two objects.
2. Ducks Fly.
3. Over the Top Relay.
4. Captain Jinks.
5. The Stupid Monkeys and the Careless Gardener.

The eleventh fortnight

1. Free Play with individual and big skipping ropes.
2. Here I Am.
3. Zig-Zag Ball Relay.
4. Spin the Tray.
5. The Brave Little Engine.

The twelfth fortnight

1. Advancing Statues.
2. Queen Dodge Ball.

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3. Bouncing Relay.
4. Whirligig Relay.
5. Free Play with skipping ropes and balls.

The thirteenth fortnight

1. Follow the Leader.
2. Rachel and Jacob.
3. Circle Pass Relay.
4. Going to Bombay.
5. Free Play with skipping ropes and balls.

The fourteenth fortnight

1. Observation Race : in fours, touch a colour, a material, and an object.
2. Stone Pass Relay.
3. Catch the Thief.
4. The Farmer in the Dell.
5. The King and the Fruit Girl.

The fifteenth fortnight

Pupils' choice.

CHAPTER V

The child aged about 9—11 years

I. CHARACTERISTICS

Physical development

RIGID rules for growth cannot be laid down, especially in India, where records are meagre. But we may say that many children tend to distinct periods of growth, at about 6, at about 9, at about 12, and at about 16 years of age.

At about 9 years there may be evident an increased sturdiness of body. Boys will enjoy short spurts of violent activity. Released from the classroom they will drop their books and chase each other, or try to snatch each others' possessions. Girls, if social customs permit, will also do a lot of running and chasing. This does not occur with the under-nourished, but if children are well-nourished it is very evident.

Pandi, marbles, jacks, etc., are often great favourites with this age, as they are activities requiring short but intense concentration, and then the player may rest while others have their turns.

Physical skills

When the 9-year-old child returns to school after the holidays, the teacher should notice a decided increase in sturdiness of body. If the child has

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increased in strength she will greatly enjoy what may be called 'display activities'.

'Watch me' is often heard, as, if left alone, children of this age delight in competing against each other in Pandi, jumping, hopping, etc. At Lady Willingdon High School, Madras, this group especially enjoys skipping with single ropes or the big rope, and individual goal shooting. Relay races of all kinds are very popular. All of these are (a) display activities, in which the children feel they are the centre of attention and (b) they permit a burst of activity, followed by rest.

The teacher should be able when school re-opens, to note a decided improvement in physical skills due to growth during the hot-weather holiday. Even though the child has lived in a crowded area with social restrictions which do not permit her to run or play actively, she should so have grown in sturdiness that she is able to run further and faster, jump further, hop and skip for a longer time, and throw with increased speed and more accurate aim.

Character development

This is the age of imitation. If a beloved relative or teacher usually favours one colour, a puzzled parent may have difficulty in persuading her child to wear any other colour. If a popular teacher wears much jewellery, her pupils will festoon themselves with every available bead necklace. A popular teacher may likewise exert a most wholesome influence towards simple clothing, without ornaments.

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Co-operative powers. Children of this age should enjoy a real sense of satisfaction in co-operative activities, and should be able to work or play happily as a group, without supervision. But two tendencies may develop:

1. Delight in secrets. Many children revel in whispering secrets with a special friend or friends, and tantalizing others with the feeling of importance this gives them.

2. This is the age when tale-bearing may reach its height, if proper guidance has not been given by previous teachers. The 'tattle tale' is very often the child who cannot easily co-operate. She tries to hide this failure by carrying tales. If they are received in a manner that makes her feel important and valued, she then enjoys a false, cruel, and dangerous sense of importance.

Intellectual development

If the child has, until now, been wisely guided in co-operative work and social skills, and also in her classroom work, so that what she must learn has meaning to her in her own everyday life, work and play will be increasingly happy for her at this stage. She is too young to realize seriously the responsibilities facing her, but her intelligence should have matured enough to give her a lively and increasing curiosity and interest in everything she meets. She should have by now several special interests—perhaps music or sewing. Everything to the healthy child of this group will seem to be fun, and she will be a most

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engaging little person, in love with the world, eager to help and to be appreciated.

But if she has had or has now a cramped, unhappy, home life, or unsympathetic teachers, or if she is an unusual child, she may at about 11 years of age lose almost all her tendency to hero worship and imitation. She will withdraw into herself, and become apparently indifferent to adults, their interests and their opinions.

If this phase develops, the 11-year-old may seem to us to be very perverse, queer and secretive. She will give the impression of caring very little for adults, or for their ambitions for her. Her manner will indicate that she submits to our routine because she must, while secretly living in a much superior world of her own. A teacher can face few more difficult problems than a child of about this age whose sympathy she cannot secure. The pupil will listen to her politely, but with a blank stare which gives not the faintest indication of what she is really thinking. In most cases, it is safe to assume that this 'difficult' child really longs in an especially fervent way to be good and to be approved. But something in her home or school life has made her fearful and uncertain. She is, at this age, becoming so sensitive that she will experience acute unhappiness unless she can learn to express herself in actions, if not words, and 'get on' with people. If it is difficult for her now, there is a real danger that she may never learn to express herself and she will become an unhappy mal-adjusted adult.

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Emotional development

The personality of some children swiftly changes at about this time. The harum-scarum, excitable child may become very quiet and thoughtful; take life most seriously; ask many questions very earnestly. If she develops an interest in any one thing, that one interest is, for the moment, completely absorbing. It may be collecting chocolate papers; doing embroidery; wearing only a particular colour; reading a special book. To an adult these may seem trivial interests, but to the child they will be at that moment of the most vital importance.

In games, this group may suddenly find a favourite (often it is *The Farmer in the Dell*) and for a week or longer they will not, happily, play anything else. Then for no apparent reason, their interest as suddenly dies, and the game they loved, they now despise. The teacher should be alert to cater for these sudden keen interests. But she must be equally quick to sense waning enthusiasm, and to guide the group into the type of activity it needs, rather than to allow it to drift from one thing to another, by chance.

Special interests. This group usually develops an intense curiosity about the personal affairs of their friends, their friends' parents, and their teachers. They keenly enjoy speculating, for hours at a time, about their own future, and the probable future of the adults in their own circle. They like to feel that they know everything and are always right. As their emotions and their tempers are reaching the unstable

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age, the more emotional may weep, or pout, or fly into a rage if they are contradicted or proved to be wrong.

Hysteria may begin at this age. The 11-year-old feels almost everything very strongly. She may secretly wish to do right, and by her own standards succeed but by ours fail, and then suffer agonies of shame which she would not allow herself to admit. Sometimes she suffers from jealousy and selfishness, and takes refuge in tears. If weeping secures sympathy, she may try it again and again and finally develop the habit of hysteria. If the slightest tendency to hysteria is shown it must be stamped out at once. The child must realize that it is an extremely silly habit and the height of selfishness.

The average 11-year-old looks upon playing with dolls with contempt. But if a baby is brought to school it is interesting to watch the 11-year-olds clustering about, clamouring to hold it, and to secure its attention. This awakening of the maternal instinct may find expression in kindness to shy, lonely children.

Civic skills

This is the age of the crusader and the reformer. The 9-11-year-old is likely, suddenly, to realize the tragedy of blindness or the handicap of being crippled. This usually arises through personal knowledge of a particular case. A group may work itself into a frenzy of sympathy over one or more afflicted persons, or for a flag day, or for any special

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charity appeal. They will be deeply hurt if the adults for whom they care do not help them or allow them to participate. They will conspire among themselves as to the good they will do when they grow up and earn money, and greatly enjoy making elaborate plans. This new interest in others who are suffering may be directed most usefully into making things, such as picture books for hospitals, and in collecting toys for sick children. This zeal for reforming and crusading may be guided toward the first real interest in the child's own neighbourhood which may, in turn, develop into an intelligent concern for fulfilling her civic responsibilities.

Cruelty to animals may suddenly be realized by this age, and cause them keen suffering. But children of this group may, on the other hand, be extremely harsh to children whom they do not like. They will drive them out of their group, comment unkindly upon their clothing, the position of their family, with determined and unfeeling cruelty.

This group enjoys games in which there is decisive victory or defeat. The 9-11-year-old will fiercely delight, when playing Pom Pom Pullaway or Soldiers and Brigands, in catching any one whom she does not like. She has an almost cruel joy in putting out players in Dodge Ball.

This may be the age when quarrelling is most prevalent. Tag and relay games will be popular, and are useful as they provide experience in making decisions quickly. But the rules must be very strictly obeyed. Alibis or excuses must not be permitted, or

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quarrelling will at once begin. A very firm stand must be taken against them or the games hour will be completely spoiled. Quarrelling often carries over to the classroom too, but will be stopped if the teacher shows her dislike of it.

Summary

We may summarize our aims, therefore, as follows :

1. To provide a variety of activity which will help the growing body to develop correct posture habits.
2. To watch for signs of 'the awkward age', and to guide it happily.
3. To allow scope for the rapidly developing dramatic sense.

II. ABILITIES

At the end of the first term, the child should possess the following skills :

Running skills

1. She should be able to run 60 yards at a steady even pace, and in a straight line.
2. She should be able to run in a properly marked out lane on a track without fouling (a lane is 4' wide).
3. She should be able to run a 50-yard relay race in good time, receiving and handing on the baton without much fumbling.
4. She should be able to skip and hop, with increasing ease and skill.

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5. She should be steadily improving in high and long jumps, and cricket ball throws; and be able to measure them, with a measuring tape, carefully and precisely.

6. She should be familiar with enough Kummi and Kollatum to enable her to teach them to others during festivals and parties at home.

Catching and throwing skills

The child should be able:

1. To run with a partner, back and forth, the length of the netball court, catching and throwing a net ball with fair success (distance from partner 10'-15').

2. To attempt netball goal shooting with a fair degree of accuracy.

3. To begin to play teniquoit and throwball, with the net 4' high for both games, until fair skill in throwing is developed.

Social and civic skills

1. She should not only be able to use the latrine properly herself, but take an interest in seeing that others also are clean and tidy in their use of it.

2. She should be able to give up a much loved game without temper, if the group wishes to play something else.

3. She should be able to co-operate in a drama or variety entertainment committee, and take the leading part or work behind the scenes with equal

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willingness. Every child wishes to be the star, but each should take disappointment sensibly, if given a small part.

4. She should be able to help smaller children through traffic at the compound gate.

III. DEVELOPMENTS

By the end of the year the child should have developed the following :

Catching and throwing skills

1. She should be able to play teniquoit and throwball (with the net 5' high) with reasonable skill, and keep the score. She should also be able to act as linesman or umpire, and keep her eye on the ball, and not on the players.

2. She should be able to play Dodge Ball, and leave the circle, without argument, when put out. She should do this, even when the teacher is not present.

3. She should be able to run up and down the length of the netball court, throwing and catching a netball, with a partner always at least 15' away. No errors allowed.

4. She should be able to make at least two successful shots out of ten attempts in netball goal shooting.

5. She should be able to throw a playground, tennis, badminton, or net ball at a given mark with reasonable accuracy.

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Running skills

1. She should be able to run a 50-yard relay without fouling (that is keeping in the lane, and the passing zone).

2. She should be able to run 50 yards and 75 yards, in a lane, and not give up even if obviously finishing last.

Sports meet skills

She should be able to high jump, long jump, and hop step and jump without fear, and understand competition rules for them, and be able to take off properly from the board. She should be able to play all the games in the syllabus for the group, know the rules, and obey them.

Social and civic skills

1. She should be able to meet a team from another school as a friendly, pleasant hostess, and remember to see them off courteously, no matter how the game resulted.

2. Without shyness, she should conduct visitors, children or adults, on a tour of the school buildings or compound, if asked to do so.

3. She should supervise disposal of rubbish and waste paper, and report upon the condition of the latrines.

4. She should be able to enjoy the games period if the teacher is absent, and follow the programme she has fixed, and obey rules and attempt co-operation as when the teacher is present.

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5. If a fall occurs, and no bones are broken or serious cuts received, she should be able to go to the first-aid kit, wash the scratch and bruise, and ask someone to apply iodine. (Note that the 10-year-old child should not be asked to apply the iodine herself, as the resulting momentary discomfort will almost surely prevent her from thorough application. But the child above 11 years should be able to do so.)

6. If a child is seriously hurt, the entire group should be able, if an adult is not present, to deal with the situation without hysteria, and secure adult help as quickly as possible.

Character skills

Her ability to judge persons and situations upon their merits should be steadily increasing, with an honest attempt to consider the interests of others as carefully as she considers her own.

The child of this age will, if properly guided, develop a fine sense of loyalty to her school. Out of loyalty she will work and play in a spirit of co-operation that will lead her on to an admirable civic attitude as an adult. But the school must be worthy of her loyalty before we can expect her to develop it.

IV. ACTIVITIES

At this age the child requires vigorous trunk activity, and much twisting, turning, bending, throwing and catching if her trunk is to be adequately developed. If space does not permit vigorous catching, throwing and running games we must do

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our best with formal activities. But we must stress the word *active*. The formal exercises *must* be done with vigour.¹

A. PROGRAMME FOR THE SCHOOL WITHOUT ADEQUATE PLAY SPACE

First fortnight

1. Follow the Leader.
2. Formal trunk activities.
 - (a) (i) Arms forward raise. (ii) Position.
 - (b) (i) Arms sideward raise. (ii) Position.
3. Break. 'Class break ranks, touch nearest wall on your left, return to places.'
4. (a) (i) Hips firm. (ii) Left leg forward raise. (iii) Position (repeat with right leg).
 - (b) (i) Hips firm. (ii) Left leg sideward raise. (iii) Position (repeat with right leg).
5. Break. 'Class break ranks, touch nearest wall on your right, return to places.'
6. (a) (i) Hips firm. (ii) Trunk forward bend. (iii) Position.
 - (b) (i) Hips firm. (ii) Trunk left sideward bend. (iii) Position (repeat to right).
7. Catching and throwing: Dodge Ball.
8. Balance activity: Jump the Stick Relay.

Second fortnight

1. Observation Race: touching three colours.
2. Formal trunk activities.

¹ Detailed instructions for formal activities may be found in Chapters vi, vii, viii of *Syllabus of Physical Activities for Secondary Schools and Manual of Instructions for Teachers*, by H. C. Buck, M.A., M.P.E. (Government Press, Mount Road, Madras, Re. 1-4). These instructions should be carefully studied, and followed in all formal activities.

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(a) (i) Arms sideward, upward, raise. (ii) Position.

(b) (i) Arms forward, upward, raise. (ii) Position.

3. Class join hands, form a circle, skip 20 times left, turn, skip 20 times right, all counting aloud. Drop hands, return to place.

4. (a) (i) Arms sideward and heels raise. (ii) Position.

(b) (i) Hips firm. (ii) Full squat.

5. Catching and throwing: Circle Pass Relay.

6. Balance activity: Skipping Relay.

7. The Farmer in the Dell.

Third fortnight

1. Hopping Endurance Test. On the whistle, every one begins to hop on left foot, and continues until the whistle signals all to change to right foot. All who stop hopping must sit.

2. Formal trunk activities.

(a) (i) Arms sideward, trunk forward bend. (ii) Position.

(b) (i) Arms sideward to hands on shoulders raise. (ii) Trunk forward, bend. (iii) Same as (i). (iv) Position.

3. Rope Skipping Relay using the big rope.

4. The Bear Went Over the Mountain.

Fourth fortnight

1. Do This Do That.

2. Formal trunk activities.

(a) (i) Arms forward raise. (ii) Arms upward and heels raise. (iii) Same as (i). (iv) Position.

(b) (i) Arms forward raise. (ii) Trunk forward bend finger tips touching the ground. (iii) Same as (i). (iv) Position.

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3. Roll Through the Tunnel Relay.
4. The Lion is Hungry.

Fifth fortnight

1. Single Rope Skipping Relay.
2. Formal trunk activities.
(a) (i) Hips firm, full squat. (ii) Position.
(b) (i) Arms forward, heels raise. (ii) Position.
3. Ten Trips Relay.
4. Leg Jump Relay.
5. The Beater Goes Around.

Sixth fortnight

1. Follow the Leader; Giant and Dwarf Walk; Bunny Hop.
2. Formal trunk activities.
(a) (i) Arms sideward, hands on shoulders place.
(ii) Trunk sideward bend.
3. Five-Minute Dodge Ball.
4. Bridge Relay.
5. Neighbour Neighbour.

Seventh fortnight

1. Skipping Rope Stunts using the big rope.
2. Formal trunk activities. (a) (i) Hips firm. (ii) Trunk forward bend. (iii) Same as (i). (iv) Position.
(b) (i) Feet stride apart jump. (ii) Arms upward fling. (iii) Same as (i). (iv) Position.
3. Back to Back Tag.
4. Ring on the String.
5. Buying Water Pots.

Eighth fortnight

1. Observation Race: touch three materials, and three colours.

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2. Formal trunk activities.
(a) (i) Hips firm. (ii) Left knee raise. (iii) Same as (i). (iv) Position.
3. Hen and Chickens Dodge Ball.
4. Stone in the Hole Relay.
5. Rajan's Sons.

Ninth fortnight

1. Free Play with balls and bean bags, catching and throwing.
2. Formal trunk activities.
(a) (i) Feet astride jump; hands over head clap. (ii) Position.
(b) (i) Feet astride jump and arms upward raise. (ii) Forward bend, finger tips touching ground. (iii) Same as (i). (iv) Position.
3. Lie in a Circle Relay.
4. To and Fro Relay.
5. Did You See My Sheep?

Tenth fortnight

1. Skipping Follow the Leader.
2. Formal trunk activities.
(a) (i) Arms sideward raise. (ii) Trunk forward bend. (iii) Same as (i). (iv) Position.
3. Hopping Relay.
4. Over the Net Relay (if net is not available throw over a rope).
5. Detective.

Eleventh fortnight

1. What Did You See?
2. Formal trunk activities.
(i) Arms sideward raise. (ii) Feet astride jump; arms upward fling. (iii) Same as (i). (iv) Position.

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3. (i) Arms sideward raise. (ii) Full squat. (iii) Same as (i). (iv) Position.
4. Dodge Ball, with time kept.
5. Whirligig Relay.

Twelfth fortnight

1. Skipping Rope Stunts using the big rope.
2. Formal trunk activities.
 - (a) (i) With a jump sit. (ii). Trunk forward bend; touch toes. (iii) Same as (i). (iv) Position.
 - (b) (i) Arms forward raise. (ii) Left knee upward raise. (iii). Same as (i). (iv) Position.
3. Variety Relay.
4. Good Morning.
5. The Farmer in the Dell.

Thirteenth fortnight

1. Catching and throwing : free play with balls and bean bags.
2. Formal trunk activities.
 - (a) (i) Arms forward raise; left foot forward step. (ii) Arms and heels upward raise. (iii) Same as (i). (iv) Position.
 - (b) (i) Arms upward bend. (ii) Arms sideward raise; head backward press. (iii) Same as (i). (iv) Position.
3. Break. 'Class break ranks, form a circle, hop 8 times right on right foot, turn, hop 8 times left on left foot, return to ranks.'
4. Bean Bag Over the Head Relay.
5. Keep in the Square.
6. Hen and Chickens Dodge Ball.

Fourteenth and fifteenth fortnights

Pupils' choice.

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B. FOR THE SCHOOL WITH A COMPOUND

To secure adequate growth vigorous activity is required, in which the child twists, turns, stretches and bends her trunk. This age especially loves to play very active games.

First fortnight

1. Observation race: run or skip around two objects, and touch two materials.
2. Two Circle Relay.
3. Last Couple Out (play in threes or fours).
4. Throwball (with the net at 5' or 6') and teniquoit.

Second fortnight

1. Pom Pom Pullaway.
2. Stone in the Hole Relay.
3. Run for the Team Relay.
4. Throwball and teniquoit.

Third fortnight

1. Follow the Leader.
2. Scarecrow Relay.
3. Come Along.
4. Throwball and teniquoit.

Fourth fortnight

1. Skipping Rope Stunts using the big rope.
2. Exchange Relay.
3. Bridge Relay.
4. The Bear Went Over the Mountain.

Fifth fortnight

1. Free Play with single and big skipping ropes and with balls.

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2. Ten Trips Relay.
3. The Lion is Hungry.
4. Numbers Change.

Sixth fortnight

1. Back to Back Tag, in threes.
2. Line Run.
3. Over the Net Relay.
4. Change Team Relay.

Seventh fortnight

1. Strong Man.
2. Thowball Relay.
3. Free Play with ropes and balls.

Eighth fortnight

1. Follow the Leader.
2. Three Trial Goal Relay.
3. Luggage Van.
4. Free Play with ropes and balls.

Ninth fortnight

1. Hopping Relay.
2. Five-Minute Dodge Ball.
3. Last Couple Out, played in fives.
4. The Farmer in the Dell.

Tenth fortnight

1. Luggage Van.
2. Stone Pass.
3. Stand and Shoot Relay.
4. Free Play with ropes and balls.

Eleventh fortnight

1. The Lion is Hungry.
2. Roll the Basket Relay.

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3. Run for the Team Relay.
4. Queen Dodge Ball.

Twelfth fortnight

1. Three Deep.
2. Rescue Relay.
3. Over the Net Relay.
4. Going to Bombay.

Thirteenth fortnight

1. Pom Pom Pullaway.
2. Roll the Hoop Relay.
3. Shoot and Catch Relay.
4. Arithmetic Run for the Team Relay.

Fourteenth fortnight

1. Free Play with ropes and balls.
2. Stand and Shoot Relay.
3. Heel and Toe Relay.
4. Buying Water Pots.

Fifteenth fortnight

Pupils' choice.

CHAPTER VI

The child aged about 11—13 years

I. CHARACTERISTICS

Physical development and skills

THIS is the age of profound physical changes. A small, sturdy, active girl may leave school in April, and return in June, tall, thin and indolent. An excitable, eager child may return after the holidays a self-absorbed, quiet, day-dreamer. On the other hand, some children change very slowly, and have a long season of resting before they again begin to grow. But in any case, bodily changes are so profound that every child will have times of exhaustion, when she seems to be too weary to enjoy work or play of any kind.

Children of this group will complain of aching muscles, especially of aching knees and ankles. They should under no circumstances be required to sit long at their desks, but must be given frequent opportunities to move about, and to secure relief from strain.

The trunk should now develop in width and thickness. Up to this age girls can as a rule run faster than boys of the same age. But with changes in the trunk their centre of gravity shifts. From now on they cannot, and should not, compete in *arranged*

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displays or competitions with boys, although *informal* play with boys is always to be encouraged.

There are several recognized and contradictory opinions about the development of adolescence. One widely-held belief is that adolescence is a time of swift, uncertain change; that each day the child is a different person, to be handled in a different way. Another opinion is that the child develops during adolescence in a regular and ordered way. We may say that in general, however, the authorities agree upon the following changes.

There is a change in height, weight and energy. The voice changes. The nervous system is apt to be unstable. The child will probably develop sudden violent fancies regarding the foods she will or will not eat, the people or things she does or does not like, etc. This is frequently the age at which, if she has a chance to play, a child discovers with happy surprise one athletic skill at which she excels. Her delight in this is very great, and she will probably want to do only this one thing. If she is best at rope skipping, or hoop rolling, or Pandi, she may, most of the time, wish to do that one thing. For this group, time should be allowed in the games hour for enjoying these individual skills which are also useful in strengthening and developing the body and encouraging self-confidence and poise.

On the other hand, a child who has been very good at games may suddenly reach the awkward age, and lose, temporarily, her ability to play with ease and skill. To avoid unhappiness, she should, if possible,

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be given responsibility in helping with games equipment, keeping the score in a game, in arranging the classroom, keeping the blackboard clean, etc. She will respond to these duties joyfully, and her poise and self-confidence will not suffer. And eventually she will regain her former skill in games.

The problem of excusing girls from games. In addition to all the other problems the teacher of this group must face, there will be the question of participation in games. The girls of this group cannot avoid the influence of home and community customs and taboos. These may interfere with the school programme and curtail, at certain times, the child's activity. This is serious, as exposure to sunshine and active play are important aids to the normal digestion of food. Normal digestion of food prevents constipation. Constipation may be one of the special difficulties of this group. If constipation can be avoided, we may more confidently expect that the girl of this age will be able to carry on her school work every day, easily and without interruption.

It is true that the under-nourished pupil, and those suffering from malaria, worms, etc., may provide us with emotional and health problems with which it is very difficult to deal. But even they may be greatly helped by sunshine and active play.

The co-operation of the parents must, however, be secured. Sometimes anxious parents send chits requesting complete exemption from games. There are very few children who require exemption from games for more than two days in a month, and then

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they may spend the games hour in goal shooting practice; turning the big skipping rope; practising catching and throwing, and so on, thus enjoying play that is active, but not strenuous.

Every effort must be made to avoid an epidemic of fainting. There are schools in which fainting and languishing become fashionable. This is extremely unhealthy, both physically and emotionally. The successful teacher will not permit such a situation to develop. If properly guided, the pupils will think it equally fashionable to be fit and vigorous, and above the average in games. It is true that long-continued rope skipping, excessive long and high jumping and unsupervised major games might be harmful for girls of this age. But the average girl, unless unwisely encouraged by competitions, will stop when she is tired. Only the unusual, very keen athlete will be in danger of overdoing herself.

Character development

The 11-13-year-old has very definite ideas of right and wrong. She should by this time, have developed a clear-cut code of honour regarding cheating in the classroom and in a game. She should try, with a real sense of honour, to obey the rules. She should be able to go one step further than mere obedience, and be willing for the good of the team, to stand aside for a better player, even though it hurts her pride.

It is necessary to proceed cautiously with this group in situations where a code of honour is involved, as

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sometimes this age develops ideas which, though strange to the adult, are vital to them. The emotional attitude of the adolescent may lead them to take desperate measures if they feel that their honour or pride has been injured, or that they have very deeply disappointed their parents or teachers. Teachers and parents share a great responsibility in helping this age to develop a sensible attitude toward examinations and school prizes in order that breakdowns and tragedies may be avoided.

The child of this age also has, as a rule, definite religious conceptions. But she is apt to be secretive about them, as she may consider adults foolish and interfering and is fearful of their laughter or teasing.

Her power of judgement should increase. She may become very critical of adults, and consider any one over thirty too old to be of importance. In order to develop her poise her opinions should be listened to, and when possible, followed. But the full consequences of her decisions must be permitted to result, in order that her judgement may be strengthened by experiencing success or failure. We must not forget that the intuition and opinions of this group are often astonishingly acute. On the other hand, this age may be extremely hard to please, and change judgements and opinions so rapidly and violently that an adult can only try to follow them with bewildered difficulty. Understanding girls of this age is often difficult. Because they are so sensitive and fearful of ridicule, they try to hide their real feelings.

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The turmoil of sympathy which the 9-11-year-old feels for an afflicted person is intensified at this age. And with it there is also the same streak of cruelty heartlessly shown to classmates whom they do not like. Group games are, therefore, very useful for this age, as they help to break up cliques. Relay races are also valuable, but the members of the teams should be changed for each relay, if there is much clique feeling.

- Sudden fits of laughing, equally sudden fits of weeping or phases of speechlessness, may occur in this group. Simple variety programmes or brief dramas done by the class, or by a house or a school society, are most useful in overcoming this nervousness. Such programmes should always be a group project, with emphasis on upholding the reputation of the group. In her concern for the group, individual nervousness is more easily forgotten.

Intellectual development

The child of this age-group may increase in intellectual interests or she may slack. Sometimes a girl who has until now been very precocious, will seem to become almost dull. This may be the age of day-dreaming, when much of the time a girl lives in a blissful imaginary world of her own, and only with great effort keeps her thoughts on her work. But as a rule the child of this age wishes to appear very clever, and will concentrate keenly in an effort to do well.

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Emotional development

Special interests. It is impossible to classify probable special interests, as they are so varied. This is the age of fancies, and of violent likes and dislikes. These often appear trifles to an adult, but to the child they are, for the moment, the most important things in life. As an example, there may be difficulty in giving out coloured badges for teams, if a dislike has been taken to certain colours and they are considered poor taste. This may seem to the teacher a small matter, but she must be able to deal with such situations.

Social development

This is the age of wishing to seem important and exclusive. Few girls avoid the phase of cliques, clubs, secret societies and little groups of best friends, pledged to life-long devotion. These groups form, quarrel, break up and form again, each time with violent and intense feeling. The child who is excluded from such a group which she wishes to join will suffer acute anguish, even to the point of wishing to leave school and, in exceptional cases, to take her own life. There are far too many cases of adults whose characters are twisted; who are never quite sure of themselves; always fearful of public opinion; their feelings easily hurt. Their difficulties probably began or were intensified at the adolescent age, when they felt they were inferior, and 'left out' because they were 'different'. The usual girl of

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this age cannot endure 'being different'. She prefers to be first, or nearly first, both in work and in play, and in the position and influence of her parents; but she will be happy if she feels that she is like the majority. Therefore we must concentrate with this age, upon *group* games in which all take part, dramas and variety entertainments in which *every* girl has a part, thus giving every girl in turn, a chance to be a leader.

The volumes written about the problems of the adolescent age would fill a large library. Space does not permit further details here. But the advice of the psychologists may be summarized as follows :

The 11-13-year-old girl should not feel that she is being treated in a special way. Her physical growth and development should, as far as religious and social customs permit, be treated as a perfectly normal procedure. She should be kept as busy as possible with school work, games, music, handicrafts, etc. She should have freedom to express her spiritual growth in ways that, at the moment satisfy her and lead her on to a higher level of thought and action. She should be allowed to try to express her artistic inclinations as she wishes, in order that she may discover her capacities. Every effort should be made towards *group* study; *group* play; *group* social service work as an outlet for her sympathy for others; *group* co-operation in producing little entertainments, in order that no one in the class will feel 'different' or 'left out', but that each may steadily

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increase her interest in the world about her, and her ability to work and play happily in it.

The teacher's special aims

1. To use activities which will relieve nervous strain, and help to develop mental and emotional poise.

2. To guard against the unwholesome development of cliques and groups that break up class and school spirit.

3. This is 'the age of loyalty', when devotion to a person or an ideal is usually an important part of the child's life. We can do her no greater service than by endeavouring to develop loyalties to worthwhile people and actions.

4. To use activities with net balls, which require twisting, turning and dodging as well as running. This is preparation for playing major games.

II. ABILITIES

During the first term the teacher should concentrate upon the following:

Physical skills

Develop skills in tennis. Raise the net to 6' (the correct tournament height). Develop speed and accuracy in Circle Pass Ball, Over the Head, Zig Zag and Tunnel Ball Relays. Develop accuracy of aim in netball goal shooting.

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Develop speed and rhythm in rope skipping, so that skipping is done on the toes, very lightly, with long even strides. Constantly try to improve speed and lightness of tread.

Social skills

1. A certain amount of quarrelling among children appears to be inevitable. Observe carefully the occasions which appear usually to cause quarrelling, and then try to prevent them arising. Also, observe the children who most frequently quarrel. Aim to reduce petty outbursts of temper during the games hour, and to secure group co-operation for the sake of the game. *We may, if self-control in play can be frequently secured, have a reasonable hope that this lesson of co-operation will carry over into the rest of the child's life.*

2. This is the party age, when any excuse for a little social gathering is joyfully grasped. The pupil should be able to act as hostess; be in charge or help with refreshments; do the work before the party or clear up afterward with equal readiness. This is, again, experience in being a leader and a follower.

3. The girl of this age should increasingly realize that the honour of the school must be upheld when other teams come for matches, or for entertainments or exhibitions: that the visitors, whether players or spectators, should be received, given a place from which they can easily see, and generally made to feel welcome.

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4. She should be able to walk to other schools to watch or to compete in matches; or go in a bus, jutka, rickshaw, or tram without confusion, or fear.

Civic skills

The girl of this age:

1. Should begin to realize the purpose of municipal government: that the health and cleanliness of a town depends upon the health and cleanliness of each citizen, and thus be eager to develop clean and healthy habits herself.

2. Should never throw rubbish or garbage carelessly about, but put it in a rubbish bin if there is one. If there is none, she should dispose of it as neatly as possible, but never fling it carelessly away, in compound or street.

3. Should know the officers who control the municipality or town, whether a mayor, commissioner, etc.

4. Should know the location and purpose of the chief public buildings, if any, and the location of the municipal office, hospitals or dispensary, places of worship, railway station if any, libraries, historic spots, etc.

Character skills

1. If the teacher must be absent, a girl of this age should be able to take charge of the group, and lead it, and also be responsible for all equipment; or she should be able happily to follow the lead of another.

2. She should have increasingly firm ideas of

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right and wrong, honesty and dishonesty, cheating and fair play, and be able to follow what she believes to be right and just.

3. This is, frequently, the age of deeply stirring spiritual experiences. The girl of this age experiences, as a rule, intense emotions on questions of principle and conduct. She should be able to take a firm stand, but without hysteria or losing her temper.

During the second and third terms experience in all of the above should be continued. The child's interest and achievement in these skills should steadily increase. Netball may be added as a regular activity during the second term, for all girls over 12 years of age; but 7 minute halves should be played, with a 10 minute interval. Netball is valuable not only because it is fun, but because, if properly coached it develops team spirit, powers of co-operation and a sense of loyalty.

At the end of the school year, the 11-13-year-old child should have developed the following :

Physical skills

Catching and throwing. She should :

1. Play teniquoit, throwball and badminton with understanding of, and obedience to, the rules. Be able to play in a class, house or school match with poise, concentrating upon the game, not upon the spectators.

2. Have some understanding of netball, and be able to play it with a real effort to improve.

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3. Run the length of the netball court and back, with a partner, catching and throwing the net ball (distance between partners, about 25').

4. Play all games required in the syllabus, with a fair degree of skill. Thus, she will have a sound foundation of leisure time activities which she may enjoy in school and at home.

Running skills. She should :

1. Run the 50-yard and 75-yard dash in better time than last year.

2. Run in the 75-yard relay, without a foul.

Balance skills. She should be able :

1. To turn the big skipping rope in even rhythm, for others to skip.

2. To do eight different steps in skipping with the single rope.

3. While standing or sitting in a swing, to 'work up' steadily and evenly, then allow the motion to subside, and when the swing has nearly stopped, jump out, forward, without falling.

III. DEVELOPMENTS

Character skills

Many girls leave school at this age. The teachers of Forms V and VI cannot avoid constant questioning and valuation of their influence upon girls who will so soon take on adult cares. If the school has fulfilled its responsibilities, the girls of this age should have developed the poise, the honesty, the

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loyalty and the unselfishness which will help them to useful citizenship in a difficult but interesting world.

The well poised successful child of this group should be able to :

1. Take temporary charge of a group of her own age, or younger, in the classroom, in a tournament, or going to and from school.

2. Conduct a committee meeting, and control arguments or quarrelling with an honest attempt to secure justice and fair play.

3. Accept discipline without being sulky or rude, even if she suffers from a sense of injustice.

4. Stand up for what she honestly believes to be right, regardless of the consequences.

5. Assist in developing loyalty to the school, and be able to understand her responsibilities, as an older girl, for school tone.

Civic skills

She should be able to :

1. Understand how the village, town, or city in which she lives is governed, and how the country is governed.

2. Understand the responsibilities of her home, her school and herself for the cleanliness, the health and the beauty of the place in which she lives.

3. Follow, in her own life, the rules of healthful, wholesome living; dispose of rubbish and garbage; eat, sleep, use the latrine and order her daily

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life so that she will be an asset, not a liability, to her group.

Conclusion

The last few years of a girl's school life are most important. She leaves the classroom to enter adult life. We cannot hope to save her from the disappointments, the discouragements and the sorrows of adult life. But, if her teachers have wisely, constantly and sympathetically provided her with the varied experiences outlined in these chapters, it may be hoped that she will be able to meet responsibilities, happiness and disappointments with poise, fortitude, and concern for the interests and welfare of others as well as for her own.

It cannot be claimed that play is the most important part of a child's life, or that through play we may overcome all lacks and handicaps. But because, to the child, play is so real and vital, it may be, if she wishes, one of the teacher's most useful tools for building strong characters and sturdy bodies and for guiding the pupil to happy living now, and increasingly happy and useful living as an adult.

IV. ACTIVITIES

A. FOR THE SCHOOL WITHOUT ADEQUATE PLAY SPACE

First fortnight

1. Time test on Hopping. All hop, in place, on left foot, for two minutes. Those who stop hopping, sit.

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2. Formal exercises.

(a) (i) Arms upward fling. Heels raise.

(ii) Position. Repeat 16 times.

(b) (i) Arms upward fling. Heels raise.

(ii) Knees bend, arms lower, finger tips touching the floor.

(iii) Same as (i).

(iv) Position. Repeat 16 times.

3. Teacher Ball Relay. Form in circles as space permits. Each player must catch, bounce and catch, toss and catch, throw.

4. Neighbour Neighbour.

Second fortnight

1. Rope Skipping Relay. Each team has a single rope. The runner runs forward to a marked spot, skips 6 times without error, and returns.

2. Zig-Zag Ball Relay.

3. Captain Jinks.

Third fortnight

1. Time test on Hopping. All hop, in place, on right foot for one minute, teacher calls change, all hop on left foot for one minute. Those who stop hopping, sit.

2. (i) Arms forward raise; jumping to stride stand. Repeat 16 times.

(ii) Trunk forward bend, finger tips touching the ground. Repeat 16 times.

(iii) Same as (i). (iv) Position.

3. Stone Pass Relay.

4. Rescue Relay.

Fourth fortnight

1. Keep in the Square.

2. Formal activities.

(i) Hands on shoulders place.

(ii) Thrust arms upward and knees full bend.

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- (iii) Same as (i).
- (iv) Position. Repeat 16 times.
- 3. (i) Arms sideward raise; feet astride jump.
 - (ii) Trunk bend, touch left fingers to right toe.
 - (iii) Same as (i).
 - (iv) Position. Repeat 16 times.
- 4. Circle Pass Relay.
- 5. Leg Jump Relay.

Fifth fortnight

- 1. Skipping Rope Stunts, using the big rope.
- 2. Tunnel Ball Relay.
- 3. Roll Through the Tunnel Relay.
- 4. The Bear Went Over the Mountain.

Sixth fortnight

- 1. Skipping Rope Stunts, using the big rope.
- 2. Bouncing Relay.
- 3. Three Deep.
- 4. Spin the Tray.

Seventh fortnight

- 1. Time test on Bob Jumping. With feet together jump up and down on one spot for two minutes. Those stopping, sit.
- 2. Ten Trips Relay.
- 3. Chatty on the Head Relay.
- 4. Skipping Rope Stunts using the big rope.

Eighth fortnight

- 1. Follow the Leader.
- 2. Formal activities.
 - (a) (i) Arms sideward raise; jump to stride stand position.
 - (ii) Twist trunk vigorously to left.
 - (iii) Same as (i).
 - (iv) Position. Repeat 16 times.

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- (h) (i) Hips firm and full squat.
(ii) Position. Repeat 8 times.
3. Jump the Stick Relay.
4. Over the Top Relay.

Ninth fortnight

1. Rope Skipping Relay with small ropes.
Each player runs to an 18" circle, picks up the small rope, skips 12 times *inside* the circle, drops rope, runs back.
2. Poison Pass Relay.
3. Throwball Relay.
4. Captain Jinks.

Tenth fortnight

1. Shoot and Catch Relay.
2. Carry the Stool Relay.
3. Hopping Relay.
4. Detective.

Eleventh fortnight

1. Three Trial Goal Relay.
2. Change Team Relay.
3. Statues.
4. Rope Skipping Stunts using the big rope.

Twelfth fortnight

1. Sitting Circle Relay.
2. Ten Trips Relay.
3. Rachel and Jacob.

Thirteenth fortnight

1. Whirligig Relay
2. Stone in the Hole Relay.
3. The Farmer in the Dell.
4. Rope Skipping Stunts using the big rope.

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Fourteenth and fifteenth fortnights

Pupils' choice.

B. FOR THE SCHOOL WITH A COMPOUND

Vigorous team activity is required for adequate body development and in preparation for major games.

First fortnight

1. Free Play with ropes and balls.
2. Three Court Dodge Ball.
3. Still Pond, No More Moving.
4. Roll Through the Tunnel Relay.

Second fortnight

1. Back to Back Tag.
2. Three Trial Goal Relay.
3. The Flying Dutchman.
4. Advancing Statues.

Third fortnight

1. Line Run Relay.
2. Ten Trips Relay.
3. Last Couple Out (play in fives).
4. The Farmer in the Dell.

Fourth fortnight

1. Free Play with ropes and balls.
2. Roll the Basket Relay.
3. Zig-Zag Ball Relay.
4. Pom Pom Pullaway.

Fifth fortnight

1. Strong Man.
2. Rescue Relay.

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3. Free Play with ropes and balls.

(Strong Man requires time, and is most interesting; hence little else should be attempted.)

Sixth fortnight

1. Red and White.
2. Shoot and Catch Relay.
3. Hen and Chickens Dodge Ball.
4. Rachel and Jacob.

Seventh fortnight

1. Queen Dodge Ball.
2. Good Morning.
3. Captain Jinks.

Eighth fortnight

1. Follow the Leader.
2. Change Team Relay.
3. Ten Trips Relay.
4. The Bear Went Over the Mountain.

Ninth fortnight

1. Come Along.
2. Head Carry Relay.
3. Circle Pass Relay.
4. Captain Jinks.

Ninth to twelfth fortnights

1. Free Play with ropes and balls.
2. All over 12 begin to learn netball: those under 12 play throwball and teniquoit, and practise small and big rope skipping stunts.

Thirteenth to fifteenth fortnights

Choose teams, conduct matches in teniquoit, throwball and netball.

CHAPTER VII

The child between 13 and 17 years

I. CHARACTERISTICS

Physical development

THE 13-17-year-old may still be increasing in height, but the growth should be more steady. She will not, therefore, tire so easily. This age usually provides two physical types. Those who are eager for activity and who must be guarded against overdoing it in netball, rope skipping, Dodge Ball, and all competitive games. This group has usually come to a resting stage in its growth, and thus feels very energetic.

The other type prefers to sit and do nothing. They should be encouraged to play. If very tall and thin, care must still be taken to provide frequent rest, when strenuous games are being played. The girls who are over-weight should be encouraged to play very vigorously, if it is always remembered that excess fat upon the body is in itself a strain upon the heart, and excessive activity may be an added strain, instead of a benefit, for the very fat child if too long continued. As a rule, however, the very fat girl stops playing too soon rather than continues too long.

Active play is more important for this age-group

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than for almost any other, as not only must the girl withstand and recover from the strain of adolescence, but there is the added and increasing burden of preparing for the S. S. L. C. examination. Few of us have as yet realized the dangers to our girls of the long-continued nervous strain of the final year before the S. S. L. C. examination. Until this strain is lessened, we can only try to safeguard the pupils' health in every possible way. Playing games is fun; games provide release from nervous strain, and are one of our best means of securing and maintaining health.

Character skills

This age enjoys doing difficult things. The kindergarten requires encouragement, the 7-9-year-old likes to be victorious over others, the 10-13-year-old enjoys cliques and small groups. But after a girl is 13, she loves to feel grown-up. She no longer wishes to have things made easy for her, but likes to feel that she can meet the difficult situation, and can as a rule be relied upon to do her best. In playing games, simple easy ones do not usually appeal to her. She likes complicated games, and especially netball. One of a school's most attractive scenes is a group of this age making by their own quick efforts a success of a drama or entertainment when something has gone wrong, or earnestly listening to an explanation of the rules of netball, and then racing to their places on the field, eager to work as a team in obedience to the rules. The same delightful attempt

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to co-operate and make a success of things may be seen in a Guide Company or in a committee meeting of girls of this age.

This joy in overcoming difficulties sometimes leads such a group to make their plans for an entertainment or a party too complicated. Then when it does not work out well, their grief is keen. They should be tactfully guided to make plans that are within their ability to carry out with real success; then each time, as experience and poise increase, their plans may be just a little more difficult.

Intellectual and emotional skills

The attention span should be steadily increasing. The girl of this age should be able to work steadily until the task is completed, either at something she enjoys, or at work she dislikes but which has been given her to do.

This group is just emerging from the adolescent stage. We may roughly classify the group between 13 and 17 years as belonging to the 'in-between age'. They are no longer children, but they are not yet able to manage their own lives without guidance. In considering the other children, we have noted how their characteristics and interests change, especially in the age-group just prior to this. But the 13-17-year-old has begun to settle down in the interests and manner which she will, barring accidents, follow throughout life. There are exceptions to every classification, but as a rule any group of girls between the ages of 13 and 17 years

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may be divided into three general types, as to characteristics.

Type 1. The studious girl. Her whole thought is of her lessons. She prefers to read all the time, but she has a high regard for the time-table, and if games are required in it, she will submit to them, although with little pleasure. Frequently this type is physically fragile. Often she has poor eyesight and wears strong spectacles. Usually she has a good mind, but all too frequently this girl has been pushed beyond her years and strength. Because she is quick to learn, she has been promoted ahead of her years, and has been in classes with much older children, whose interests have been far beyond hers. Her quick mind has been too constantly used for pure memorizing, with little thought for the application of the knowledge she has acquired. This girl badly needs our help, so that she may become interested in other people, and learn how to cooperate with them in work and play. Every encouragement to play games must be given if we are to help her to be stronger physically. Frequently this very studious type comes to us from a boys' school, where studying has been the only thing she could do. We thus have to make up for many lacks in both social and physical skills, unless the girl has had the good fortune to come from a very social, happy home.

This type will almost surely, if family finances permit, go on to college. She will likely win gold medals and prizes, and perhaps a scholarship, thus

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further confusing her with the idea that memorizing and cramming are the sure avenues to success. We should use every possible means to encourage this girl to become more social. Her life will, inevitably, be lived among people. Her superior mind should be a help, not a handicap, in getting on well with people, for their benefit, as well as hers.

Type 2. The social girl. The 13-17-year-old girl of this type is one of the most appealing and attractive persons one may meet. She is just beginning to realize her own abilities and to delight in them. Life holds no fears for her. She looks upon any one who cautions her against possible disappointment in carrying out her plans as being old and out of date. She may also think of all who are over 30 as being extremely old and cannot imagine herself ever reaching such an age. She laughs a great deal; greatly enjoys parties, new sarees, and new ornaments. She has a fine sense of loyalty. She is easily moved by romance, drama, or tragedy, but has improved self-control. This type is the teacher's happy stand-by in all tournaments and school functions. She enjoys them, and undertakes and carries out responsibility extremely well.

If a girl of this type has been in a school where the full development of her abilities was not encouraged, and then enters a better type of school, one may almost daily observe her progress and the happiness it gives her.

Type 3. The girl who is shortly to be married. Children in this group require our very earnest

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attention. Their little remaining time with us will be the end of a too brief girlhood and we must use every opportunity to prepare them for the responsibilities they are soon to assume.

Approaching marriage often develops two attitudes in girls of this age :—

(i) They throw themselves into every school activity with increased energy and interest, *or*

(ii) The girls who know they will not go on to college or training school, but will shortly be married, form into little cliques. Their interests are chiefly clothes, jewels and the weddings of their friends. This can hardly be avoided, as at home there will be much talk of marriage. But every effort should be made to make school life, events, and work their chief interests.

Civic and social skills

This group is capable of intelligent and useful interest in civic and social reforms. They delight in responsibility, either individual or group, and shoulder it happily.

The girl of this age should be steadily increasing in poise and dependability. As a classroom monitor, house captain, secretary of a club, etc., she should be able to carry out her duties with a real sense of responsibility. She should be developing a sense of money values, and be able to act as treasurer with caution and honesty, and to collect subscriptions or sell tickets carefully.

The girl of this age is, if properly approached,

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ready to stand aside for the good of the team or the school. She may be depended upon to control a class of younger children during the teacher's absence. But if her own class is split into cliques she should not be asked to be in charge of it while the teacher is away, as failure will hurt her deeply.

One of the chief characteristics of this group is its desire to be of service. Girls of this age do not insist upon being the centre of attention, but can forget themselves in the work itself, and are happy if they feel they have helped to make it successful. Saying 'Thank you' to them should never be forgotten, however, as it means much more to the happiness of this age than many teachers realize.

II. ABILITIES

First Term

Physical skills

She should be able to :

1. Do everything she did the previous year, and do it better.
2. Play throwball and teniquoit with a fair degree of skill.
3. Umpire throwball and teniquoit with poise, justice and firmness.
4. Practise without adult guidance her favourite game or activity and to do this because she is eager to improve her skill.

Social skills

She should be able to :

1. Act as hostess at a party for pupils, staff or

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parents, entirely forgetting herself, and thoughtful only of the enjoyment of others.

2. Take a special interest in the school loyalty younger pupils are developing, conscious that as an older pupil, she should set the right example by her own attitude and actions.

3. Continue her efforts to develop poise, self-control of temper and jealousy, and a happy co-operative attitude toward daily life.

Civic skills

She should :

1. Realize that she is now old enough to be responsible for all her health habits; coughing, sneezing, spitting, disposal of rubbish and garbage, use of the latrine, etc., and that in all of these she should act so that the comfort and health of others will not be endangered.

2. Realize that now, as an older pupil, she is responsible for guiding the habits of the younger pupils by her own example and for correcting mistakes made by younger children.

Character skills

She should be emerging from the usual adolescent turmoil concerning religious beliefs. Her own ideas of right and wrong should be fairly well established. She should be strengthening her willingness to stand by her own convictions fearlessly and honestly, regardless of the consequences.

Second and third terms

Continue all of the above. One addition may be made in physical skills. The pupils who have their favourite game, should be able to umpire it with a fair degree of skill.

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III. DEVELOPMENTS

In planning for this age-group we must remember that a large number of girls will leave school after the age of 13. The 13-year-old girl has reached (i) the age of responsibility; (ii) the age for major games: teniquoit, throwball, nethall and sports meets. We should try as rapidly as possible to enlarge, within the limits of her powers, the responsibilities placed upon her so that she will (a) steadily improve in her ability to undertake and carry on responsibility by herself; (b) steadily improve in playing major games, both in individual skill and in team work. Our programme remains therefore the same for all of the classes in this age-group, as enough variety is provided in it to occupy and develop all of the girls' abilities.

IV. ACTIVITIES

A. FOR THE SCHOOL WITHOUT ADEQUATE PLAY SPACE

First fortnight

1. Skipping Rope Stunts with the big rope.
2. Rescue Relay.
3. Zig-Zag Ball Relay.
4. Detective.

Second fortnight

1. Back to Back Tag.
2. Ten Trips Relay.
3. Jump the Stick Relay.
4. Rachel and Jacob.

Third fortnight

1. Skipping Rope Stunts with the big rope.
Formal activities.
- 2.(a) (i) Hips firm, full squat.

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(ii) Position.

(b) (i) Arms sideward raise, feet astride jump.

(ii) Position.

Fourth fortnight

1. Do This Do that.
2. Circle Pass Relay.
3. Over the Top Relay.
4. Rope Skipping Relay.

Fifth fortnight

1. Ducks Fly.
2. Bouncing Relay.
3. Advancing Statues.
4. Poison Pass.
5. Spin the Tray.

Sixth fortnight

1. Simon Says.
2. Stand and Shoot Relay.
3. Slap Relay.
4. Neighbour Neighbour.

Seventh fortnight

1. Lie in a Circle Relay.
2. Throwball Relay.
3. Bengal Bay.
4. Skipping Rope Stunts with the big rope.

Eighth fortnight

1. Follow the Leader.
2. Scarecrow Relay.
3. Carry the Stool Relay.
4. Going to Bombay.

Ninth fortnight

1. Back to Back Tag.
2. Bridge Relay.

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3. Ten Trips Relay.
4. Rachel and Jacob.

Tenth fortnight

1. Skipping Rope Stunts with the big rope.
2. Three Deep.
3. Hopping Relay.
4. Variety Pass Relay.
5. Simon Says.

Eleventh fortnight

1. Do This Do That.
2. Lie in a Circle Relay.
3. Zig-Zag Ball Relay.
4. Catch the Thief Relay.
5. The Farmer in the Dell.

Twelfth fortnight

1. Skipping Rope Stunts with the big rope.
2. Three Trial Goal Relay.
3. Heel and Toe Relay.
4. Detective.
5. Going to Bombay.

Thirteenth fortnight

1. Time Test: bob jumping in place.
2. Rescue Relay.
3. Change Team Relay.
4. Here I am.
5. The Bear Went Over the Mountain.

Fourteenth fortnight

1. Skipping Rope Stunts with the big rope.
2. Whirligig Relay.
3. Goal Shoot Relay.
4. Spin the Tray.

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Fifteenth fortnight

1. Circle Run.
2. Three Trial Goal Relay.
3. Head Carry Relay.
4. Circus Blind Man's Buff.

B. FOR THE SCHOOL WITH A COMPOUND

This group should know the rules of teniquoit, throwball and netball. If space permits they should play playground ball. It is not suggested as an activity because so many schools lack space for it. But it should, if possible, be included.

This group, knowing the rules, should work on improving skills and on playing in good form and style.

First fortnight

1. Skipping Rope Stunts with the big rope.
2. Lie in a Circle Relay.
3. Ten Trips Relay.
4. Free Play with balls and ropes.

Second to fifth fortnight

Concentrate on netball instruction. Two teams play ten minutes, stop to rest while two other teams play, then the first team plays again. Throwball, teniquoit and rope skipping stunts may also be used for those not playing netball.

Sixth fortnight

1. Strong Man.
2. Back to Back Tag.
3. Circus Relay.

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Seventh fortnight

1. Luggage Van.
2. Three Court Dodge Ball.
3. Roll Through the Tunnel Relay.
4. Pom Pom Pullaway.

Eighth fortnight

1. Three Court Dodge Ball.
2. Rescue Relay.
3. Snake Relay.
4. Goal Shoot Relay.

Ninth fortnight

1. Scarecrow Relay.
2. Three Deep.
3. Over the Net Relay.
4. Advancing Statues.

Tenth fortnight

1. Follow the Leader.
2. Throwball Relay.
3. The Flying Dutchman.
4. Red and White.

Eleventh fortnight

1. Luggage Van.
2. Roll Through the Tunnel Relay.
3. Neighbour Neighbour.
4. Fire Engine.

Twelfth fortnight

1. Simon Says.
2. Ten Trips Relay.
3. Shoot and Catch Relay.
4. Dacoit.

Thirteenth to fifteenth fortnight

Divide class into groups. All groups play each other in teniquoit, throwball and netball.

CHAPTER VIII

Games and Races

How to teach a game

EVERY teacher will have her own favourite method of teaching games, but the following points may be kept in mind.

1. Teach by doing. Instead of describing how to form a circle and how to stand, ask the children to form the circle, or number off and stand in teams. This is not only a saving of time but is much more fun.

2. Give all instructions in short sentences.

3. Give one instruction. The class then does it. Then give the second instruction and so on.

4. Do not push or shove the children into place. Every game and activity should help the child to develop self-reliance. The teacher who does things for her children is not really helping them. It takes longer for a child to find her own place, but she is learning to look after herself.

5. Do not march the class from one place to another—from the classroom to the playground or vice versa, or from one part of the playground to another. Children do not naturally form themselves into formal columns and march like soldiers. Since all their lives they will need to move in groups and make their way through crowds, they should, as soon as possible,

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learn to do it with little bother to themselves and to others. If there is confusion, point out the mistakes, comment on the lack of co-operation, and then let them do it over again. Constantly every group of children should have opportunities for learning how to co-operate of their own free will, in a group.

Note on blindfolding

In all games involving blindfolding the following procedure must be adopted:

1. A clean sheet of paper must be placed under the bandage next to the eyes.

2. A fresh sheet of paper must be used for each child. *Under no circumstances may a common bandage without paper be used, as the danger of eye infection is very great.*

If there is even one case of sore eyes in a class no blindfolding game may be played.

A. GAMES FOR DEVELOPING POWERS OF OBSERVATION

Listen and Guess

Players: Any number.

Equipment: A large variety of objects, a book, a ball of crumpled paper, pencils of various sizes, a sandal, knife, coin, hair slide, brooch, bangle, etc. Display these on the teacher's desk, or on a large tray.

Formation: The class are seated at their desks.

Method: The teacher then quickly displays the objects, one by one, so that all may see them. She then puts them in a basket and takes them to the rear of the room, and stands where none can see her.

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From that moment the class must face forward, and sit very quietly. The teacher then drops an object on the floor. All remain silent until they have heard the noise it makes. The teacher then calls the name of a pupil, who has one chance only to name the object. If she fails, another child is asked, and so on until the correct answer is given. Then another object is dropped, and the game continues.

Fundamentals: 1. The objects must be dropped at a spot where no child can see them.

2. If the pupils are tempted to look round to see the dropped object, or to refresh their memories as to those still to be dropped, cover the tray with a duster. Also cover the dropped object, the moment the noise it makes has ceased.

Variation: For older children who can write: each pupil has paper and pencil, and as the objects are dropped one by one, each writes down her guess, and the teacher lists them in order. When all have been dropped pupils sign their lists, exchange them, and value them as the teacher reads the correct list.

Take a Look

Players: Any number.

Equipment: Arrange a variety of objects on teacher's desk or on a large tray.

1. For the kindergarten, four *large* objects—such as a clock or watch, a pencil, a crayon, a brooch.

2. For the age up to 11, vary the objects as to size and colour. A good choice is a pencil, crayon, eraser, flower, brooch, hair pin, bit of paper, bangle.

3. For older pupils and adults. To the above, add a reel of cotton with a needle stuck into it, and thrust a pin into the bit of paper. Add very small objects, such as one bead, a bit of the lead from a pencil, a splinter of wood, several kinds of buttons, etc.

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Formation: Pupils are seated at desks or standing in a line.

Method: Expose the objects for one minute only. If the class is large, the best method is to place all the objects on a tray, cover them with a heavy duster and place the tray on the floor in the centre of a large circle of pupils. Uncover the tray, and allow all to stand and look for a minute only. Then quickly cover the tray with a duster heavy enough to obscure the shape of the objects. For *the kindergarten* ask each pupil one by one to name an object. For all others allow five minutes for each pupil to write down as many objects as she can remember. Call time. Papers are signed, exchanged, and marked as the teacher one by one displays the objects.

Note: This is an extremely popular rainy day or party game. Endless variations may be used. As memory skill increases, bits of food may be added (tiny samples of sugar, salt and flour are confusing). Different varieties of leaves and flowers also add interest.

I Love My Pussy

Players: Any number.

Equipment: A small ball, wood apple, or any round object that will roll.

Formation: A circle. All sit; if small children, sit with legs extended so the ball may be more easily stopped. Older pupils sit cross-legged.

Method: The teacher has a supply of small paper squares, just large enough to cover fully a child's eyes. One child is chosen to be *It*. She stands in the centre of the circle. Teacher stands behind *It*, and firmly covers her eyes with a bit of paper. Then one child, seated in the circle, rolls the ball very quietly to any other child who at once hides it under her skirts. *It* then calls out 'Pussy, pussy'.

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Instantly the child who has the ball, disguising her voice replies, 'Miaow, miaow'. Teacher then removes the paper blindfold. It at once goes to the person whom she thinks has the ball, kneels in front of her and says 'I love my pussy'. If she has guessed correctly she gets one mark; if incorrectly, a zero. Choose another It, discard the used bit of paper, use a fresh paper as a blindfold, and proceed.

c. Fundamentals: 1. No pupil may be It a second time until all have had a turn.

2. This game will hold interest even though the group is large, as four pupils take part each time: It, the two who roll and catch the ball, and the one before whom It kneels, in case It guesses wrongly.

The Bandicoots

Players: Any number.

Equipment: None.

Formation: Players seated at desks.

Method: One child is chosen to be the cat. She hides behind teacher's desk and miaows or purrs. The teacher then silently points out three children as bandicoots. They leave their seats, and on hands and knees creep up to the cat's hiding-place and scratch on the desk. The cat then rushes out and chases them. They are safe if they can return to their desks and be seated before the cat touches them. If any bandicoot is caught, she must become the cat. If no one is caught, the cat must try again, with three new bandicoots.

Fundamentals: 1. No child may be a bandicoot again, until every other child has had a turn.

2. Children are not considered seated and safe from the cat, unless they are actually in their seats and facing the teacher's desk.

3. If the teacher's desk does not have a solid

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front, hang a curtain in front of it, so no one may know from which side the cat will emerge.

Who Moved?

Players : Any number.

Equipment : None.

Formation : Seven pupils stand in a row in front of the rest of the class.

Method : The rest of the class look at them carefully, then fold their arms on their desks and hide their faces in their arms. The teacher then changes the places of two or more players. When ready she says 'Heads up' and every one may look. One child is then chosen to rearrange the row of seven as they originally stood.

Variations : 1. The teacher asks all who think they can rearrange the row to raise their hands. She then sends one player up at a time to rearrange the position of one child only.

2. The seven pupils may be changed as to position only, or their bangles, necklaces and flowers may also be changed. In order to make it more difficult, one pupil may be given a pencil, or a pin to hold. Or one child may cross her fingers, or stand on one foot, etc. This is a very popular game, if the teacher gives a lead in clever rearranging.

Here I Am

Players : Any number.

Equipment : None.

Formation : Players seated at desks, or in formal groups in a courtyard or compound.

Method : To avoid use of an eye bandage It goes up to teacher, and hides her face against teacher's saree or frock. Then the teacher silently points to a player in the group, who rises and says, 'Here I am

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Lakshmi' (or calls **It** by name). **It** has one chance only to guess who spoke, and must instantly reply, 'Thank you, Sita', or whatever the name of the person she thinks spoke to her. If she guesses correctly, the two players change places. If she guesses incorrectly she must again hide her eyes.

When the children become familiar with the game, allow players silently to change their places, after a new **It** takes her place, as a keen observer will recall where players have been seated, and thus guess more easily.

Ducks Fly

Players: Any number.

Equipment: None.

Formation: Pupils stand anywhere they like, but unable to touch each other, with arms outstretched.

Method: Teacher stands in front of class. She says 'Ducks fly' and flaps her arms, as wings. Class instantly does the same. She then names quickly, one after the other, several birds, such as crows, minas, kites, etc., and waves her arms, as wings. The children do the same. Then she says 'Horses fly' and waves her arms. Probably all of the children will do the same. Teacher then reminds them that horses, buffaloes, donkeys, dogs, cats, squirrels, etc., do not fly. She explains that every time she calls the name of a bird that flies, all must flap their arms, but that when she calls the name of an animal that cannot fly, they must stand still. But that for both animals and birds she will flap her arms, trying to catch the class out, and any one making a mistake will get one mark against her. Then begin the game again. At first the class must be given time to think, but soon they will become quick.

Fundamentals: The object of the game must be clear to all. Illustrate several times, and give trials,

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if necessary. Once the game has begun in earnest, be very strict. Arms must be held rigidly at the sides in between names. If lifted even slightly to flap and then replaced, it counts as a mistake. Do not put children out of the game if they make a mistake, as they are the very ones most in need of the experience. If played out of doors, and pebbles or sticks are available, ask the class to collect a pile of them, placed at teachers' feet. She then places one at the feet of a child when she makes a mistake, or scratches names on the ground, adding a mark for each additional mistake. If played in the classroom write the names on the board.

Variations: 1. When the game is clearly understood, divide the class into three or four groups standing in loose groups, or in lines. Mark mistakes by teams, not by individuals.

2. As skill improves, the pupils may take turns in acting as leaders. This they greatly enjoy.

Mistakes

Players, Equipment, Formation and Method as for Ducks Fly.

The teacher calls out 'Eye!' and touches her ear, or calls out 'Mouth!' and touches her shoulder, or calls out 'Neck!' and touches her head. Players must touch themselves *as she calls*, not as she *does*. For every mistake give a mark. To make this game a success, It must be very quick and alert.

I Cut the Grass

Players: Any number.

Equipment: None.

Formation: Players stand beside their desks.

Method: It is chosen. She stands in front of the group, and says, 'I cut the grass just so', and begins to perform the action. At once the whole

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class moves forward as far as space permits, vigorously cutting grass. Then It says 'Turn', and they all turn and move back to their seats, continuing to cut grass all of the time. It then goes back to her place, and another It is chosen. She may say 'I dhobi clothes just so' or 'I ride my horse just so', etc., and the class follows her actions.

What Did You See?

Players: Any number.

Equipment: None.

Formation: If played in a classroom, as a rainy day activity, pupils sit at desks. If played elsewhere, use a relay team formation, with class divided into equal lines, seated, facing the teacher. There must be at least 4' between lines.

Method: The teacher points to the first girl in any line and asks, 'What did you see?' The child replies, 'I saw . . .', and then mentions an animal and describes what it was doing. Then she stands and imitates the animal. All her line stand and do the same. Then they run in single file all around the outside of the other teams and back to their places. The teacher then calls in turn on the other teams. When she questions any team the second time, the second girl in the team answers, the third time the third girl, etc.

Suggested answers: I saw

a crow flapping his wings and saying 'Caw, caw'.

an engine pulling hard, up a hill.

a giraffe twisting his head to and fro.

a rabbit hopping and then running.

a lion prowling down a path.

a cock crowing and flapping his wings.

Variations: Point to any child in the line, as a surprise, and ask the question. This is a very popular imitation game.

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Simon Says

Players, Equipment, Formation, and Method: As for Ducks Fly, but teacher says either 'Simon says . . . arms stretch', on which the class must instantly obey her, doing exactly as she does; or she says, 'Arms stretch', on which all must stand motionless. They obey *only* when she prefixes her commands with 'Simon says . . .' The system of marking and variations is the same as in Ducks Fly. •

Suggested commands:

Arms stretch	About jump
Giant walk	Sit down
Rabbit hop	Stride jumping
Frog jump	touch the floor
Hands clap <i>hard</i>	Run around the room,
Hands clap <i>softly</i>	hips firm
Tiptoe run	Giraffe walk
Arms fling	Forward roll

Do This Do That

Players, Equipment, Formation, and Method: As for Ducks Fly. If the teacher says 'Do this' and instantly stands on one foot, touches an ear or the top of her head, etc., the class must at once obey her in whatever she does. But if she says 'Do that' as she does something, any one who obeys her gets a mark against her.

This is the most difficult of the three games. Its success depends entirely upon the leader. She must be very quick always to follow her words instantly with an action or pose and use exactly the same tone of voice when saying 'Do this' as when saying 'Do that'. The slightest movement by a player when teacher has said 'Do that' counts as a mistake. •

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Suggested commands:

Touch left ear	Touch right ear
Place both hands on top of head	Slap right knee
Hop on left foot	Feet astride, jump
Jump up and down on both feet	Snap fingers
Raise right arm above head	Grasp right ear with right hand
Clasp hands	Place left hand flat on top of head
Hips firm	Stand on one foot
Touch tip of nose	Touch left elbow
Sit down	Cross arms with left hand
Full squat	Place right hand flat on top of head
Touch right knee	
Both arms sideward raise	

Did You See My Sheep?

Players: Any number.

Equipment: None.

Formation: Players sit in a circle.

Method: An It is chosen. She walks around outside the circle, taps a player on the back saying 'Have you seen my sheep?' The player says, 'What did it look like?'. It then describes someone seated in the circle. When the player who was tapped thinks she recognizes the player being described, she calls her name. If correct It calls 'Yes'. Instantly the described player leaps up and runs around the circle and back to her own place with It after her. If caught she becomes It. If not another It is chosen.

Fundamentals: It must tap someone while going around the circle for the first time.

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Neighbour Neighbour

Players : Any number.

Equipment : None.

Formation : Stand in a circle, hands joined.

Method : One player is *It*, and stands in centre of circle until all are ready. She then skips about circle, stops in front of one player, assumes a very comical position like a clown and says:

Question : 'Neighbour, neighbour, how art thee?'

Answer : 'Very well, as you can see.'

Q. : 'How is the neighbour next to thee?'

A. : 'I don't know, but I'll go see.'

The player then falls behind *It*, assumes *It*'s comic pose, and they skip or hop on to a third player. Another comic pose is adopted, and the questions and answers are repeated. So the game continues until all have joined *It*, who then leads them back to the original circle.

Fundamentals : 1. The circle must be large, or there will not be room enough for *It* and her followers to move about. If players are few space them widely.

2. *It* should be a child with comic ability.

3. Children must control their laughter while speaking.

Variation : When *It* stops in front of a player, that player falls ahead of *It*, and sets the pose. As each new player joins, she becomes *It*, and the others fall behind her.

This is a very popular game.

Detective

Players : Any number.

Equipment : None.

Formation : Two lines, A and B, facing each other.

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Method: Players face each other, as partners, about 10' apart. On the whistle, each player in line B stands still, while her partner in line A very closely observes her for exactly thirty seconds when the teacher calls 'Stop'. Instantly all players in line A must turn around with their backs to the players in line B, and walk five steps away. While they do so each player in line B quickly changes something in the arrangement of her hair, or her clothing, her jewellery, the flowers in her hair, etc. She may remove something, or exchange with another player in her line. Thirty seconds are allowed for this and then the whistle is again blown. All line A players again turn about, then stand perfectly still and again each looks at her partner for thirty seconds. When a player thinks she knows the change that has been made by her partner she silently sits. At the end of thirty seconds time is up, and the seated players one by one announce what they think has been changed. One point is scored for each correct statement. The total score for the side is recorded. Then line B in the same way observes line A. The side wins which has the highest score.

Bengal Bay

Players: Any number.

Equipment: None.

Formation: Two teams, A and B, stand facing each other about 30' apart. Mark a starting-line behind which each team must stand, and a Home Base about 30' behind each starting-line.

Method: A team decides to be IT, and secretly chooses an occupation they wish to act in dumb show. They may decide to be dhobies, or tailors, or bricklayers, or aeroplane pilots, or *beedi*-makers, etc. When each has chosen which part she is to play, the

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entire team advances across the ground, and standing in front of and about 10' away from team B they say:

'We are the people from Bengal Bay

What do you want us to do today?'

Team B asks: 'What can you do?'

Team A answers: 'Anything.'

Team B replies: 'Show us something.'

Team A then begin their imitation, doing it once, or for a few moments. Team B are allowed three guesses only. If any one in team B guesses the imitation correctly, team A instantly turns and flees to their base. Any one caught before reaching it, must join team B. If they fail to guess correctly, team A returns to its base. Team B then has its turn to act.

Statues

Players: Any number.

Equipment: None.

Formation and Method: Fix a goal and a starting-line. If played in the courtyard or classroom fix one end of the room as the goal, and the other as the starting-line. Appoint one child as It. She stands near the goal, turns her back on the players, closes her eyes and counts up to 8. As she counts, players move forward, but on 6 they stop, on 7 they get ready, on 8 they stand perfectly still. After It says 'eight', she instantly opens her eyes and turns around, counting out loud 'One, two, three.' While she counts up to 3 and looks at them, every one must remain motionless and silent. Those who move or laugh must go back to the starting-line. Then she turns around again and again players move forward. The one who first reaches the goal is the new It.

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Advancing Statues

1. Played as above. But each time It turns around, every one must assume a pose, comic or statuesque.

2. Class stands in a circle. It is in the centre. It quickly moves from one to the other, arranging each one in any pose she wishes. When all have been arranged It says 'Skip' or 'Hop' or 'Run', or 'Touch the wall and return to me', or any such command. All must obey, return to the circle, assume their pose and hold it while It counts 'One, two, three'. Any who move or laugh must leave the game, and sit in a row at one side.

3. It does not count as players advance, but stands silent. At any moment she may clap her hands, call 'Stop', and instantly turn around. Any one who moves or laughs must return to the starting-line.

Partners

Players: Any number.

Equipment: None.

Formation and Method: Class forms two circles. One faces clockwise, the other faces anti-clockwise. Couples facing each other are partners, and mark their places on the ground or floor. When all are sure of their partners, the teacher says 'Skip'. All skip, keeping the circle formation. When partners are well away from each other, teacher calls 'Partners'. Instantly all race to stand in their correct places with their partners. The last couple to get in place gets a mark. Five marks retires a couple from the game.

Fundamentals: 1. This is a partner game, therefore if one partner gets back to place, and the other does not, *both* get the bad mark.

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2. Try to arrange partners so that two slow children are not together, but one quick and one slow.

Dacoit

Players: Any number.

Equipment: None.

Formation: Join hands, form a circle, drop hands.

Method: Appoint an It. She chooses a goal, and the 'stunt' to be done there. If playing out of doors, she may say 'The goal is the wall, run and touch it, clap hands three times and return, each time I say "Dacoit".' She then begins to tell a story. When she uses the word Dacoit, all must jump up, run and touch the goal, do the stunt and return to their own places in the circle. The last one back gets a mark. If any one fails to touch the goal, or do the stunt, she must leave the game.

Fundamental: It is best to have a large goal such as a wall, or the end of a netball court. Then players should be instructed not to crowd together. Otherwise it is too difficult to judge mistakes.

Going to Bombay (1)

Players: Any number.

Equipment: None.

Formation: Players sit in a circle with It standing outside. She walks around the circle, giving each player the name of a part of the train: wheels, luggage van, whistle, brake, bell, lights, 1st, 2nd, 3rd class carriages, guard's van, etc. When every one is named, It stands outside the circle, and tells a story about a journey to Bombay, bringing into it all the parts of the train she has given. When she mentions any part given to a player, that person must at once jump up, fall behind It, with her arms around It's waist until the train is complete.

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For example, the story might run thus: 'I was in a hurry to get to Bombay, but when I got to the station I found all the *3rd class carriages* so crowded, I tried to buy a *2nd class* ticket, but finally, I had to ride in a *1st class carriage* near the *luggage van*. The *wheels* made such a noise, and the *bell* rang so loudly I could not sleep', etc. When every one has been named, and has joined the train, It says 'And then we began to travel faster and faster' and she slowly starts walking, and finally begins to run. Each player has her arms around the waist of the one in front of her, and It winds in and out, imitating mountains by high stepping, going up and down steps if any are available, and gradually going faster and faster, until finally she says, 'And then we had a dreadful wreck' and falls down, dragging the train with her.

Variation: If the group is very large, there may be two circles, and two trains, ending finally in a grand collision.

Going to Bombay (2)

Players: Any number.

Equipment: None.

Formation: Seated in a circle on the ground, arms folded. An X is marked in front of each child as she sits.

Method: It stands in the circle as above, naming players for parts of a train, and tells the story of her journey to Bombay. When she mentions any part of the train for which a player has been named, that player must instantly rise, turn around three times and sit down again, without unfolding her arms. When It comes to the end of the story and says: 'And then we had a dreadful wreck', every one must jump up, cross the circle, and find a new place exactly behind an X. It tries to get a place too.

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The player left out then becomes It, and tells another story, in the same way.

Classroom Blind Man's Buff

Players: Any number.

Equipment: A towel, and bits of clean paper for blindfolding. (For instructions for blindfolding, see page 111.)

Method: If possible, move teacher's desk and chair to one side. The pupils sit at their desks, and number off. Then an It is chosen. She stands in the open space in the front of the room, is blindfolded, and then calls out a number, for example, 'Three'. Number 3 must at once answer 'Here'. It then calls another number, for example 'Twenty'. Number 20 must at once answer 'Here'. This allows It to locate the direction from which the two players will come. It then calls 'Change', and the two numbers run up to the front of the room, and cross over, 3 going to 20's seat, and 20 to 3's seat. While they are in the open space in the front of the room, It tries to catch one of them. If she succeeds that player is It. If not, she must be It again.

Fundamental: Numbers called must be seated as far apart as possible.

Variations: 1. If It is not clever at catching any one, change after she has had two chances.

2. As skill improves, It may call four numbers. All change at once as It tries to catch them.

Circus Blind Man's Buff

Players: Any number.

Equipment: As for Classroom Blind Man's Buff.

Formation: Circle.

Method: If played in a classroom, form circle around the edge of the room. If played out of doors form a circle anywhere. Choose an It. She is

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blindfolded, and stands in the centre. The circle skips clockwise until It calls 'Stop'. She then points in any direction and names any animal or bird. The player at whom she points must, at once, imitate the proper call or cry. If It cannot guess the player, she may ask twice to have the call repeated. If she guesses correctly, that person must be It. If she fails to guess, she gets a mark and a new It is chosen.

Post Office

Players: Any number.

Equipment: None.

Formation: Circle. If more than 20 players, form two circles.

Method: Each player takes the name of a town or village. If playing indoors, mark each player's place with crayon. If playing outdoors, mark the ground with a sharp stick. Choose an It. She stands in the centre, and calls the names of two towns on opposite sides of the circle. These two must instantly change places, while It tries to secure one of the vacant places. The person left out is It.

Variation: Frequently It calls 'General Post'. Then every one must change places at the same time.

Rachel and Jacob

Players: Any number.

Formation: Circle.

Equipment: A bandage and sheets of paper.

Method: An It is chosen and blindfolded. It, after being blindfolded, says 'Skip'. Circle skips to the left with hands joined until she says 'Stop'. All instantly stop; then It points in any direction. The person to whom she points must at once step into the circle. It then calls 'Rachel' and the person

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who stepped in must instantly answer 'Jacob'. It continues calling and being answered as she hurries about the circle, with outstretched arms, trying to catch hold of 'Rachel', who may twist and turn and dodge constantly, but must instantly answer when Jacob calls. When Rachel is caught, Jacob has three guesses as to who it is. If she guesses correctly, Rachel is It. If she fails she gets a mark, and a new It is chosen.

Fundamentals: 1. The circle must keep hands joined.

2. Rachel must remain in the circle. If she goes out, she is caught.

3. Rachel may disguise her voice.

4. If Rachel is too quick for Jacob the teacher may silently motion the pupils to make the circle smaller.

B. RACES FOR DEVELOPING POWERS OF OBSERVATION

These should form a valuable part of the play programme. The imaginative teacher will find endless variations with which to make 'observation races' interesting, and useful.

Fundamentals: 1. The pupils' powers of observation, memory and alertness must be developed gradually. At first, require the class to do one thing only. Then require two things, and so on, until they can remember complicated instructions, and obey them.

2. Observation races require pupils to learn to make their way through crowds. Do not permit pushing or shoving. If a child wins by this method, she must be disqualified.

3. Remember that these are races. From a circle or a line, standing or sitting, no one must start before the signal.

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4. If the class is large, the teacher should run along with the class to make sure they obey instructions.

5. As they are races, always name the winner.

Types of observation races

1. Touching objects. The command is:

Run and touch a tree, or door, or wall, or post, and return to place.

At first name a nearby object easily seen. Later name a more difficult one. Also require class to skip or hop instead of run.

2. Running around objects. The command is:

Class run around a tamarind tree, or a goal post, or a water tap, etc.

3. Collecting objects. The command is:

Bring me a tiny pebble, and a leaf fallen off a tree.

This is the most popular type, and pupils never tire of it. Require only two objects at first, gradually increasing in difficulty. Almost every compound has pebbles, bits of brick or stone, twigs, fallen leaves. For variety ask for pebbles collected near a wall, fallen leaves from under a distant tree, etc., gathered in the order named.

4. Colour observation races. The command is:

Run and touch something blue, then something red, and return to me.

At first mention something easily seen, but gradually increase the difficulty, finally naming coloured objects not easily seen, so that the class must search for them. Also name an increasing number of colours to be touched.

5. Observation of materials. The command is:

Run and touch something made of iron, then something made of stone, and return to me.

Every compound or building has many varieties of

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materials. Require them to be touched in the order called.

6. Combination observation races.

(i) Play any of the above in couples, trios or quartets. Players must keep hands joined all the way.

(ii) Require each to run to one object, skip to another, hop to a third and walk back to place.

(iii) Require each to touch a colour, run around a material, bring back a pebble.

The command is:

Skip and touch something red, run around something iron, get a partner, run to the mango tree with hands joined, each find and bring back a pebble.

These brief suggestions should indicate to the teacher the variety and fun she may provide in observation races.

C. GAMES FOR DEVELOPING SKILL IN BALANCE

Form the Square

Players: Any number.

Equipment: None.

Formation and Method: Divide the class into four equal teams. Each team holds hands and forms a line. Then all four teams form a square around the teacher. She then asks one team (one side of the square) to break ranks, run and touch a door or a wall, and return to form their side of the square, with hands joined. Then the other three sides are asked in turn to do the same. This should fix in their minds the method of forming a square. Then all four teams are told that on the word 'Go' they are all to run and touch the door or wall and return to form the square. The line which gets back into place first is given one point. Repeat 8 or 10 times.

Variation: If the class is large, forming the square will be too difficult for them. Divide the class

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into four equal groups, and each group makes its own square, and then tries to be first to form its square.

Keep in the Square

Players: Any number.

Equipment: If playing indoors, mark the circle with crayon. If playing outdoors, scratch a circle on the ground, then mark squares at varying distances apart on the edge of the circle. Each square should measure about 36" each way.

Formation: A large circle around the room, courtyard, or in the compound.

Method: On the word 'Go', the players begin running to their left, around and on the circle. The teacher stands with her back to the class. When she blows a whistle or claps her hands, any one caught with any part of her foot touching any part of a square is out, and must go over to one side and sit down. Players may not jump over, nor run around the squares, but must step *on* them each time.

Variations: 1. Run in couples.

2. All players skip.

3. Each player has a skipping rope, and all skip rope around the circle. If foot or rope is touching the circle when signal is given, the player is out.

Full Squat

Players: Any number.

Equipment: None.

Formation: Circle.

Method: Teacher stands outside the circle, which follows her commands. The first command may be 'Skip'. She allows players to skip twice around the circle, criticizing and praising as they skip and then gives a series of commands: 'Hop' or 'Walk' or 'Run' or 'About turn' or 'Bunny hop' or 'Frog jump',

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etc. Frequently she says suddenly 'Full squat'. Instantly all must obey. Any child who fails to do so gets a bad mark. This is a strenuous game, so write down names of players given the mark. This allows a little rest.

Variations: 1. Divide class into two teams. Number off in twos.

2. Play for three minutes. Any player making a mistake leaves the game. The team wins that has the most players at the end of three minutes.

3. As skill in obeying commands increases, do not form a circle. Players scatter as they wish about the area. Thus they must not only listen to and obey commands, but avoid crashing into others.

Stand Behind Teacher

Players: Any number.

Equipment: None.

Formation and Method: The class stands in a group with the teacher. Suddenly teacher runs 15' or 20' away, and stops, facing them. Again she runs. She may stop facing class, or sideward, or with her back to them. Each time she stops all race to see who stands behind teacher *first*.

Fundamentals: Concentrate on *not* pushing, instead of on trying to run fast.

Variations: 1. Require class to skip.

2. Require class to form couples, and run as couples, with hands joined.

3. As skill increases, children may take teacher's place as leader.

Run Until I Whistle

Players: Any number.

Equipment: None.

Formation and Method: Teacher has a whistle. Explain to the children that, on the command 'Run',

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they are to run about the room or play area; but when she whistles, they are *instantly* to stop. Teacher then comments upon those who stopped most quickly, and the game continues.

Variations: 1. Run in a circle.

2. Skip, walk, hop.

3. Play as partners.

Strike the Gong

Players: Any number.

Equipment: A gong, or a brass cup, or plate, and a pencil or small stick.

Formation: Class stand in line awaiting their turns.

Method: One child is permitted to hold the gong (or whatever is used) high in the air. The class stands in line about 10' away and the first child, pencil or stick in hand, runs forward, jumps in the air and tries to strike the gong. When all have had their turn, another is appointed. She holds the gong a little higher.

Unless other classes will be disturbed, the class will greatly enjoy using a heavy stick which will make a loud noise.

Fundamentals: 1. The gong should be held high enough so that real effort in jumping is required to strike it.

2. If there is much difference in the height of the children, have two gongs; the shorter children line up before one of them, and the taller children before the other.

3. Stress landing lightly, after jumping. This provides excellent activity in jumping high.

Walk the Line

Players: Any number.

Equipment: None.

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Formation: Single file.

Method: This very simple activity is always popular. It provides excellent activity in balancing. It is best played upon a netball, badminton, or throwball court. But if none of these is available, cracks in a floor may be used. The class forms a single file. The teacher stands at the head of the line and walks carefully along the boundary-lines of a court, or along the cracks in a floor. The object is to place each foot one after the other exactly on the line or crack, as though one were walking a tight rope. This is difficult for small children, but they greatly enjoy it.

Variations: 1. When the idea is understood, the pupils may take turns in being leader. Any child who places a foot on the ground instead of on the line is out and must stand beside teacher.

2. As a resting activity, divide the class into two groups. One group walks the line while the other group watches, with teacher commenting freely upon the good balancers.

Merry Sunshine

Players: Any number.

Equipment: None.

Formation: Children sit at their desks or on the floor.

Method: One child is chosen to be the Sleep King. She tiptoes about the room, touching each child softly on the arm and whispering 'I am the Sleep King. Go to sleep'. At once the children slowly drop their heads on their folded arms, and pretend to sleep. When all have been put to sleep except one player, the Sleep King returns to her own desk and sits. At once the one player still awake, rises and, tiptoeing swiftly and cheerfully about the room, gaily taps the children one by one on the shoulder

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saying 'I am Merry Sunshine. Wake up'. When all are awake, Merry Sunshine skips gaily around the room once, on tiptoe, and then back to her seat, while all follow her.

Fundamental: Sleep King and Merry Sunshine should not touch children in order as they sit, but at random.

Skip and Sit

Players: Any number.

Equipment: None.

Formation and Method: The class stand as they please in a group behind teacher who skips about the play area, room, or courtyard, or zig-zags to and fro, and then suddenly sits (facing the class) like a rabbit with hands at ears, or stands still on one foot like a crane or stands like a bear bending forward with palms touching the ground, or does a quick full squat. All must imitate her. Any child who fails to stop or who falls over after taking the position, gets a mark. Each child must keep her own score. A black mark is given for every mistake. Any child having five mistakes must sit out.

Variations: 1. Class forms couples. Each couple tries to skip and stop exactly together.

2. As above, only in threes.

Weave the Circle

Players: Any number.

Formation: Players join hands, form a circle, then drop hands.

Equipment: None.

Method: Circle numbers off, in twos. Number Ones are one team; Number Twos are another team. The first No. 1 and the first No. 2 step outside the circle and, on the signal, turn and run in opposite directions around the circle. When they meet, they

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step into the circle, face each other, grasp hands and spin each other around once, drop hands, run back outside the circle and continue running as before. The runner who first gets back to her own place and sits down, scores one point. The team scoring the most points wins.

Fundamental: The next player may not run until the previous player has returned to her place and sat down.

Drop the Handkerchief

Players: Any number.

Equipment: A small towel or handkerchief.

Formation: Circles of not more than 15 each.

Method: Players stand in circle, except *It* who runs around the outside of the circle with the towel crumpled up in her hand. As she runs she drops it behind one of the players, *and continues running.* No one in the circle may look behind until *It* has passed by her. When the towel has been dropped behind a player, she picks it up, hastily turns and runs in the direction opposite to *It*. Each tries to get back first to the vacant place in the ring. The one who fails becomes *It*.

Fundamentals: 1. Never have more than 15 in a circle. Children grow weary of waiting their turns. No one may be *It* a second time, until all have had a turn.

2. The towel must be dropped while the player is running around the circle the first time.

Variation: Players sit instead of stand.

Classroom Drop the Handkerchief

Players: Any number.

Equipment: A handkerchief.

Formation and Method: All the class, but one, hide their heads in one arm laid on their desks, holding

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the other outstretched, palm uppermost. One child is It, and tiptoes up and down. She drops the handkerchief in someone's upturned palm. That child instantly leaps up and chases It, who runs up and down trying to slip into her own place before she is caught. Both return to their seats; another It is appointed, and the game continues until all have had a turn.

I Have a Garland

Players and Equipment: As above. A variation of . Drop the Handkerchief. It is very popular as there is apparently something in the combination of verse and action which has a great appeal.

Verse :

I have a garland, a very pretty garland
It won't fit you, nor you, nor you,
But it will fit you.

Formation and Method: The circle sits. It, carrying any sort of band or garland large enough to slip over the head, skips about the circle, saying the verse. As she says the last word she must slip the garland over the head of someone in the circle, then instantly begin to run. The garlanded player leaps up, and also runs, trying to catch It before she can get to the empty place and sit.

If she fails, and the class is large, a new It is chosen. If the class is small, It if caught, continues as It. If not caught, the garlanded player is It.

Fundamentals: 1. The verse is brief. Insist that It sings it only once, otherwise she will delight in running around and around the circle. If she fails to garland any one on the last word, stop the game and appoint a new It.

2. This game requires It to say a rhyme, skip, carry a garland and put it on someone. Be patient therefore with an awkward It.

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3. Emphasize skipping on the toes in rhythm with the words.

Red and White

Players: Any number.

Equipment: Half a brick, with an equal number of its surfaces coloured white with chalk, and an equal number remaining red. There must be a boundary-line at each end of the playing space.

Formation: Two teams of equal numbers, face each other on either side of a line and about 3' apart. This game may easily be played on a netball court, using the end-lines as boundaries, and the centre-line as the starting-line.

Method: One team is named Red, and the other White. The teacher stands at one end of the line between the teams and about 6' away from it, and calls 'Ready'. Then with an underarm throw, she rolls the brick in between the two teams, so that it will travel forward on the ground for some distance. When it finally stops, if a surface coloured Red is uppermost, the Reds run, and the Whites chase them, trying to touch any Red player before she reaches her boundary-line. If a white surface comes uppermost, the Whites are chased by the Reds. Once players cross their boundary-line they are safe. Any one touched by an opponent before she crosses her boundary is caught, and must join the opponent's team. Then all return to their places, and the brick is again rolled forward.

The game continues until either (i) all are caught, or (ii) the brick has been rolled a definite number of times (6 or 8 times are usually sufficient, as this is a tiring game).

Fundamentals: 1. No player may move until the brick has completely stopped. Any player doing

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2. If *IT* touches any one except the Defender, that player must leave her train and sit down at one side.

3. Arrange 15 or 20 in each team. The first girl on each team is *IT* (there is no separate *IT*), and she turns her own team back upon itself, first to one side, then to the other, trying to tag the last girl in her own team. When she does so, that girl leaves the team, and the game continues. All the teams are playing at once. The *IT* who has the smallest team at the end of five minutes, wins.

Still Pond, No More Moving

Players: Any number.

Equipment: A cloth for blindfolding and sheets of paper.

Formation: Circle.

Method: *IT* is chosen, stands in the centre of the circle and is blindfolded. Then she counts up to 10, while every one leaves the circle and moves about. As soon as *IT* says 'Ten' she calls 'Still pond, no more moving'. Instantly every one stops. *IT* then says 'I give two (or one or three or five) steps' and walks about, still blindfolded, with her arms extended trying to find players. When *IT* approaches, any player may in order to avoid *IT* take two steps in any direction, *but no more*. Having taken those, she *must* stand still. If *IT* then finds her, she may feel her hair, face, clothes, or ornaments, in an attempt at identification. She is allowed three guesses. If she guesses right, the person caught is *IT*. If she guesses wrong, she is given a mark, and a new *IT* is chosen.

Fundamentals: 1. Players must instantly stop when *IT* says 'Still pond, no more moving'. If any one moves, the teacher gives a mark.

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2. It must listen carefully for noises betraying the position of players, especially after she says 'Still pond'.

3. Players may exchange ornaments, in order to deceive It.

4. If playing outdoors, a boundary must be set beyond which players may not go. The teniquoit court provides the right area.

5. Players may bend their bodies, do a full squat, twist and turn in any possible way to avoid It discovering them, but they may not move their feet, after they have taken the number of steps allowed.

6. No player may again be It, even if caught, until all have had their turn.

Fire Engine

Players: Any number.

Equipment: None.

Formation and Method: Divide players into groups of 8 or 10 players each. All groups then stand at one end of the open space, behind a line (the end-lines of the netball court are useful). Draw a line at the other end of the open space. The teacher gives each group a number, as 2, 3, 5, 6, etc., then stands at one end of the line and gives the Fire Alarm by clapping her hands. If she claps three times, Group 3 races to the other end of the field. The one crossing the line first becomes Fire Chief, takes the teacher's place, and gives the alarm. If the Fire Chief says 'General alarm', everybody runs.

Fundamentals: Players must stay behind the line until clapping ceases. A false start disqualifies a player from running that time. For persistent false starts put a player out of the game, and require to sit down at the side.

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Good Morning

Players : Not more than 15 in a circle.

Equipment : None.

Formation : One player stands out as It. The others form a circle with arms outstretched, then drop hands.

Method : It runs around outside the circle, and taps any player on the back. That player must instantly turn, and run around the circle in the opposite direction to It. When they meet, both must stop quite still, shake hands, say 'Good morning' politely, and then proceed. The one first getting back to the open space in the circle is safe and the other person is It.

Fundamentals : 1. Players must stop completely when they meet, and may not again begin to run until they have politely shaken hands and spoken.

2. No player may be It a second time, until all have had their turn.

Variations : 1. Runners skip around circle.

2. Runners on meeting, instead of shaking hands, join hands and do feet astride jump three times.

3. Runners on meeting, sit down with a jump, facing each other, place hands on knees and bow low while saying 'Good morning'. Then jump up and proceed.

Pom Pom Pullaway

Players : Any number.

Equipment : None.

Formation and Method : Choose an It. She should be a swift runner. Divide players into two teams. This is not a partner game, so teams need not have exactly the same number of players. Send teams to opposite ends of the open space. Fix a boundary on side. It stands in the middle and calls 'Pom away'. Instantly the two teams change

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places. As they race across the field It tries to tag as many as she can. All caught must join her and stand in the centre. Again It calls, the teams run, while the Its try to catch as many as they can. The game continues until all are caught.

Fundamentals: 1. This game must, if possible, be played in an open space free from trees, posts, water taps, etc., as players may in running crash into obstructions. If there is no free space a pupil must be detailed to stand beside each obstruction, and protect runners from it.

2. A useful area for the smaller children is to play *across* the netball court. Thus each time all must run 50'. For older pupils each team may stand behind a goal-line of the netball court. Thus every one will run 100' each time.

3. There must be side boundaries, and a boundary judge for each side. Any player stepping over a boundary-line is considered caught. If the game is played on a netball court, boundaries are easily seen.

4. The It or Its must tag every player firmly, or the runners in their excitement, will not realize they have been caught.

5. This is a twisting, dodging and turning game. Runners should be encouraged not to give up easily, but to evade the It if possible.

Last Couple Out

Players: Any number.

Equipment: None.

Formation: One player, a swift runner, is It; all other players form couples. Couples stand one behind the other, facing the largest open space available.

Method: It stands at the head of the line, with her back to the couples, and calls 'Last couple out'.

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Instantly one of the last couple runs up the left side of the line, and the other up the right side. Somewhere far out in front they try to meet, before It can catch one of them. If the two runners join hands before either one is caught, they are safe, and return to stand at the head of the line, just behind It, and rest until it is again their turn to run. It again takes her place, and calls 'Last couple out', and the last couple runs. The game continues until all couples have run. If It catches one of any couple, the one caught must be It. It joins the uncaught player, and the game continues.

Fundamentals: 1. This is a dodging, twisting and turning game. The couples must run fast, but they should aim, by clever dodging, to join hands quickly rather than to exhaust themselves by running far away.

2. It may not look behind either during, or after she calls, but must look forward until the two runners have passed by her.

3. If It, after two chances, fails to catch any one, appoint another It.

Variations: Last Threes Out and Last Fives Out.

If the group is large, play as above, but players stand in threes or fives. When It calls, part of them run up one side and forward and part up the other side. No one is safe until all have joined hands. Thus, when playing Last Threes Out, to be safe all three runners must join hands. If playing Last Fives Out, no one of them is safe until all five have joined hands.

Last Fives Out is a very exciting game, both to play and to watch.

Note: If there are more than eight couples, players will grow weary while awaiting their turns. If space permits, arrange two sets to play at the same time. But unless they are widely separated they must face

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opposite directions. Two teams may be arranged in the centre of a netball court or similar space. The last couples in the two groups should stand almost back to back, and will run in opposite directions.

Come Along

Players: Any number.

Equipment: None.

Formation: All stand in a circle with hands joined. One player is IT, and stands outside the circle.

Method: IT runs around outside the circle, touching as she passes them, six players standing in different parts of the circle. These six places must be kept vacant. When IT touches a player she says 'Come along'. That player at once leaves the circle, joins hands with IT and skips along with her, IT remaining next to the circle. The second player touched joins hands with the first and so on, until finally there is a line of six players, skipping beside IT, all with hands joined, until IT suddenly calls 'Break'. Then all instantly drop hands and try to secure one of the six vacant places. One person will not find a place. She becomes IT, and the game continues.

Fundamentals: 1. All of the players touched by IT must keep hands joined, and continue skipping until IT calls 'Break'. Any player failing to do so becomes IT.

2. No player once touched by IT may again be touched until all other players have had their turns.

3. Emphasize skipping lightly on the toes.

Circle Run

Players: Any number.

Equipment: None.

Formation: Circles of not more than twenty players each. If there is more than one circle, all circles

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must have an equal, not an odd, number of players, and the same number of players.

Method: Twenty players form a circle, which is then divided into two teams, A and B, in this way; two players on exactly opposite sides of the circle become Captains. Captain of team A will thus have 10 players to her right. Captain of team B will have 10 players to her right. On the word 'Go', each Captain turns to her right, races around the circle, and back to her own place. She then touches her No. 2's outstretched hand. No. 2 races around the circle, then touches her No. 3, and so on. The team finishing first, sits.

Fundamentals: 1. Runners may not touch any one as they run around the circle.

2. Except the Captains who begin the race, no runner may run until her hand has been touched by the previous runner.

The Lion is Hungry

Players: Any number.

Equipment: None.

Formation: Divide class into groups of six or seven players each. Scatter them widely about the area (a netball court is the right size). Arrange a skipping rope in a circle, as the den or home base for each group, or if not available, make a mark of some sort, to avoid arguments as to whether a player is safe or caught. At one side mark a large area as the lion's den.

Method: One player volunteers to be the Lion. She stands in the middle of the area, and gives each group the name of an animal, such as buffalo, goat, deer, cat, dog, etc. Then she prowls about among the groups saying in a frightening voice like the roar of a lion, 'The lion is hungry, the lion wants the buffalo'. Instantly all the buffaloes must leave their

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den, run up to the lion, and follow her closely as she prowls about, again repeating her roar, and naming another group, which must also follow her. This continues until all the groups are following her. The lion, as she prowls, follows a zig-zig path, and continues saying 'The lion is hungry', until she has lured all, or almost all, the animal groups far from their dens. Then she shouts 'The lion eats' and gives chase, while all the animals dash for their dens. Any players touched by the lion before they step inside their den are caught, and must stand over at one side, in the lion's den.

Fundamentals: The lion must be very fierce, and prowl as terrifyingly as possible. To avoid arguments, the lion should, when she touches an animal call, 'You're caught'. Otherwise, as many animals knock into each other when they dash for the dens, they may be caught without realizing it.

Variation: As skill increases, those caught may also be lions. But this should be done only if the group is small, and the area large, as players may dash into each other too violently.

This is a very popular game. The animals enjoy being frightened by the lion, as then they may show their courage.

Three Deep

Players: Any number.

Equipment: None.

Formation: A circle. Circle numbers off in twos. Number Twos stand in front of Number Ones as in 'two deep'. Two players stand out; one is It, one the Runner.

Method: On the signal, It chases the Runner, who to avoid being caught, dodges into the circle, and stands in front of one of the pairs, making a column of three players, or 'three deep'. This is not allowed,

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and instantly the third player must run. It chases her. If It tags the Runner, the Runner then becomes It.

Fundamentals: 1. Runner and It may run across the circle, and dodge in and out among the couples.

2. The Runner may run around the circle only *once*, then she *must* stop in front of a couple.

3. Instantly a Runner is caught, she becomes It, and may turn and catch the person who just caught her.

4. If It is slow, and fails after three attempts to catch any one, appoint someone else.

5. When a Runner stops in front of any pair making 'three deep', the third girl must instantly run.

Numbers Change

Players: Any number.

Equipment: None.

Formation: Circles of not more than 25 players. Each circle must have an uneven number of players.

Method: One player becomes It, leaving an even number of players in the circle. It is sent out of hearing distance. Circles number off consecutively, then re-arrange themselves so that the numbers are not standing in order. It is then allowed to return. She stands in the centre of the circle, and calls out any two numbers. Instantly they must change places, while It tries to get into one of the empty places. The one who fails to get a place is It.

Fundamentals: 1. No player's number may be called twice, until all have had a turn.

2. It must stand in the centre of the circle. Players should not complain, or be cross, if they knock into each other when trying to secure the same vacant place.

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Strong Man

This is an excellent game for testing individual ability. The age-group from 10 years onwards especially enjoys it. It is an activity which, once understood, is greatly enjoyed during free play in school, or at home.

1. *Strong Man Jump*

From a starting-line the first player jumps as far forward as she can, lands with both feet together, then instantly jumps again, and continues until she has made seven jumps. Her *final* distance is marked. The next player then jumps, and so on, until all have jumped. The name of the seven making the best jumps are recorded. They are the 'Strong Men Jumpers'.

Fundamentals: On each jump, players must land with feet together. If a player loses balance and falls, or steps, that ends her jumps, and her last fully completed jump is counted as her final distance.

2. *Strong Man Throw*

Use a net ball or playground ball. From behind a line the first player throws the ball as far as she can, and runs to the spot where it first struck the ground. She then stands on that spot, and throws a second time, and so on until she has made seven throws. The second girl then takes her seven throws, and so on until all have had seven throws. The seven players throwing the greatest total distance are the 'Strong Men Throwers'.

Fundamentals: 1. The first throw must be taken from behind the starting-line. To make the other six throws, the teacher, or a responsible player, must stand well down the field ready to mark instantly the exact spot where the ball first touches the ground, as from that spot the next throw is made.

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2. If the space for throwing is small, the ball may be thrown back and forth across the space, the Strong Men Throwers being those who throw across the distance the greatest number of times.

3. *Strong Man Goal Shoot*

Mark a spot about 8' from the netball goal. Each player must in turn, standing on that spot, try seven times to make a goal. The seven players making the most goals are the 'Strong Men Goal Shooters'.

Fundamentals: No part of the player's feet or body may cross the line while she is in the act of throwing.

4. *Strong Man Rope Skip*

Each player, starting from behind a line, takes seven rope skips forward. The exact spot where she lands on completing her seventh skip is marked. The seven covering the greatest distance are the 'Strong Men Rope Skippers'.

Fundamentals: The skips must be continuous. If a mistake is made, the distance counted is that covered on the last correctly completed skip.

5. *Strong Man Hop*

From behind a starting-line, players one by one, hop forward seven times. The seven covering the greatest distance are the 'Strong Men Hoppers'.

Buying Water Pots

Players: Any number.

Equipment: None.

Formation: All of the players except the two Its, pretend they are pots and squat down in a fairly close group. Hands are tightly clasped under knees.

Method: There are two Its, the pot-maker and the grandmother. The pot-maker must act very gaily

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and sturdily, the grandmother old, bent, and hard to please. The pot-maker stands in the midst of his pots. Grandmother goes off and then comes on again, old and tottering, and says she wishes to buy pots. The pot-maker tells her to choose as she pleases. So she goes around among the pots, knocking her knuckles against some, pushing others gently, pushing some right over to see if they will break. None of the pots may smile, or make any noise, or unclasp her knees. After grandmother has tested several pots she finds one she thinks good enough. She calls the pot-man to help her, so he stands on one side of the pot, the grandmother on the other. Each takes hold with both hands of the pot's arms (each child remains squatting with hands locked under knees), and swing the pot to and fro off the ground, three times. If the pot does not smile, or say anything, or loose her tightly locked hands, she is good enough for the grandmother, and is led off. At once another grandmother, and another pot-man are chosen, and the game continues.

Fundamentals: 1. The pots must remain motionless.

2. Grandmother, pot-maker and the purchased pot may rejoin the game, but may not again take any of these three parts until all have had a turn.

Back to Back Tag

Players: Any number, but there must be an odd number.

Equipment: None.

Formation: All stand about in a fairly large group.

Method: On the whistle every one tries to find a partner. Partners *must* stand back to back with elbows interlocked. The odd one left out gets a bad mark. Again the whistle is blown and every one must get a new partner. No player may, twice in

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succession, have the same partner. Players should not try for a partner among those nearest to them but should dash to the other side of the group, or they may find the only one left is the partner they have just had. When every one is weary, announce who has the most bad marks.

Variation : Threes Tag.

1. Three players must stand with elbows interlocked, all facing the same direction.

2. The centre player of the three stands facing one direction, and the other two must face the opposite direction.

The Beater Goes Round

Players : Any number.

Equipment : A large towel or scarf, with a large soft knot tied in one end.

Formation : Players stand in circles of not more than 20.

Method : One player stands out as It. She runs around the outside of the circle, towel in hand, drops it behind some one, and continues running. When the towel is dropped behind any one, the player on her left hastily picks it up, and begins striking the person behind whom it was dropped. That person turns and flees around the circle, trying to evade being beaten. This game is a useful test of alertness and quickness. Also of sportsmanship. Some children enjoy beating others, but not being beaten. Impress upon them that they cannot be hurt, and if they do not like it, they must run faster.

Fundamentals : Each player must remember to look behind the instant It has passed by, and if the towel has been dropped behind her, quickly be off to evade a beating. Also to be equally quick to snatch up the towel and chase the player on her right, if it is dropped behind her.

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D. GAMES FOR DEVELOPING SKILL IN HANDLING THINGS

Poison Pass

Players: Any number.

Equipment: Three bean bags or three balls.

Formation: Players sit in a circle.

Method: Give the bags or balls to three persons at equal distances in the circle. On the signal, all three begin passing to the left. Every one passes as rapidly as possible. Teacher stands with her back to the circle and after a moment blows a whistle, or claps her hands and calls out 'Stop'. Each of the three players caught with the three objects gets a bad mark. Then the game continues.

Fundamentals: Players, if kindergarten, sit very close together so that they may *hand* the objects' as they are unable to *throw* straight. Increase distance between players as skill increases. If the teacher, by chance, gives the signal to stop when an object is in the air, the person who touched it last gets the bad mark. But no player may avoid catching the object. If it is her turn she must catch it. If she drops it to avoid a bad mark, she is given the bad mark anyhow. Players must try to throw straight. If by chance a player throws widely, the player due to catch it must jump up and retrieve the object.

Variation: As skill increases, instead of three similar objects, give a *variety*, for example, one small ball, one bean bag, one large ball.

Hold Fast

Players: Any number.

Equipment: A bean bag, a duster or stick for each couple.

Formation: Circle, standing in couples, facing clockwise. IT stands at centre.

Method: Each couple holds between them, their

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object. Then It calls either 'Skip', 'Hop', 'Run' or 'Walk' as she wishes. Instantly the couples obey, keeping the circle as they proceed. Couples must not let go the object. Suddenly It says 'Drop'. Instantly every couple drops its object and stands completely still. It then says 'Hold Fast—Skip' (or hop, or walk, or run). Instantly couples snatch up their object and proceed. Any couple making a mistake gets a bad mark. After It has given five commands, change It.

Fundamentals : It is a mistake if:

1. Couples do not instantly start, and instantly stop, on the command. If one of them makes a mistake the couple gets a bad mark. There are no individual marks.
2. On the command 'Hold Fast', *both* must take hold of the object. If only one takes hold, it is a mistake.
3. In addition to obeying commands, couples must try to keep step and even rhythm, and hop, skip, or run on the toes.

Variety Pass

Players: Any number.

Equipment: A pencil, a book and a ball (for example).

Formation and Method: Players sit in their seats. Each row is a team. On the desk of the first player in each team are placed three objects of varying size and shape. On the signal, the objects are handed one by one over the head, to the end of the line. Every player *must* receive and hand on every object. If any object is dropped, it *must be recovered* by the person who dropped it. She recovers it, returns to her seat, and then only hands it on.

The team wins that first gets all its objects to the last player.,

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Variation: Increase the variety and number of the objects as skill increases. Also specify the order in which they must be passed. A large ball, a bit of paper, a crayon, a book and a pin provide an amusing variety.

Catch the Thief

Players: Any number.

Equipment: A duster or bean bag laid on the ground at the head of the two lines, about 10' in front of them, and at an even distance between the lines.

Formation: Divide the class into two equal lines facing each other about 20' apart. Each line is a team. Both teams number off, consecutively.

Method: Teacher stands just beyond the duster or bag and calls out any number. If she says 'Fives', No. 5 in each team must dash forward, try to snatch the object and return to her place before she is caught by the other No. 5. If playing in a courtyard, place the two teams as far apart as possible, to permit dodging. If played in the compound, there must be boundaries. The netball court is a suitable area. Use two-thirds of it. Neither player may run outside that two-thirds. If she does, she is considered caught and must join the other side.

If one No. 5 snatches the object, the second No. 5 must chase her. If the snatcher is caught, she joins the chaser's team. If the snatcher gets back to her place safely, the chaser must join the snatcher's team. Play until all have had a turn.

Fundamentals: This is also a dodging and balance game. Encourage players to dodge cleverly. If the chasing between players continues for too long to allow every one a chance, decrease the area. No player's number may be called a second time until all

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have been called. Then declare as winner the team having most players.

This may be played to decide the winner of two out of three games. But each time re-arrange positions of one team, so that the same two players do not run against each other in each game.

Spin the Tray

• *Players*: Any number, divided into circles of not more than 20 each.

Equipment: A round tray or *dekshi* cover for each circle.

Formation: Each circle sits on the ground or floor.

Method: It stands in the centre of each circle, holding the tray. Each circle numbers off. Then It calls a number, for example 'Seven', and at the same time balances the tray on one edge on the floor, and starts it spinning. No. 7 must instantly jump up, stop the plate before it stops spinning and hold it in her hand. If the plate falls to the floor before No. 7 reaches it, or while she is taking hold of it, No. 7 must exchange places with It.

Fundamentals: 1. No player's number may be called a second time until every number in the circle has been called.

2. To save herself from being It, the player must not only catch the plate, but hold it. If it drops to the floor, she must be It.

Robber

Players: Not more than 20.

Equipment: A stone, or bean bag or ball.

Formation: Two teams of equal numbers seated facing each other, at a distance of about 30' if possible. (A throwball court provides a useful area.)

Method: Players on both teams number off, then

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each team sits in a line facing the other. The ball, bag or stone is placed in the centre of the field. The teacher stands at one side of the field and calls a number, for example 'Three'. Instantly No. 3 in each team jumps up, runs forward and tries to be the first to snatch up the object. It belongs to the one who first secures it, and may not be taken away from her. If, however, one player snatches it, and drops it, and the other player manages to pick it up, she may keep it. The one securing the object scores one point for her team. The object is then placed in the centre again, the two players return to their places, and another number is called. The side first scoring 10 points wins.

Variation: Place *several* objects in the centre, such as a bean bag, a ball, a stone, a brick, etc. The teacher calls the *name* of an object and then the number of two players. For example, 'Brick : Number Four'. Instantly No. 4 in each team jumps up, runs forward and tries to secure the brick. The successful one scores a point for her team. The team first scoring 10 points, wins the game.

Note: As every one will be eager to run, there should not be more than 10 players in a team. If there are more in the class, have several sets of two teams each. Teacher calls for all of them at the same time.

Ring on a String

Players : Any number.

Equipment : A stout cord or string stretched entirely around the circle with the ends tied together. On it a ring is strung.

Formation : A circle, seated or standing.

Method : One player, IT, stands in the centre of the circle. On the word 'Go', every one in the circle folds her hands loosely about the string, then

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begins pushing both hands to and fro constantly as though she were passing the ring along the cord to the next person. The purpose is to deceive It as to the location of the ring as it is pushed along the string. Note that the direction in which it travels may at any time be altered. It hurries about the circle, clasping the hands of any player whom she thinks has the ring. When requested by It any player *must* remove her hands from the cord. If the ring is under her hands, she must then exchange places and be It. Only one person may be challenged at a time.

Variation: As skill increases, dispense with the string. Players sit in a circle. An *anna* or a *bean* is passed from hand to hand. All the players pretend all of the time to be passing the object in order to deceive It.

Stone in the Hole

Players: Any number.

Equipment: Five stones or bean bags for each team.

Formation: Teams of six each stand one behind the other on the edge of the courtyard facing a line of twelve circles. The first circle is 4' from the edge of the courtyard (or starting-line) the second circle is 7', the third 12', the fourth 15', the fifth 20' away.

Method: The first player in each team tries to throw a stone or bag into the first circle. If she succeeds, she tries to throw a bag in the second circle, and so on until she fails to throw into a circle. She then stops and her score is counted. Score 1 for the first circle, 2 for the second, 3 for the third, 4 for the fourth, 5 for the fifth. The bags are collected, the second player takes her turn, and so on until all have played. Stones or bags which land in the circle, but touch the edge of the circle are

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good, if no part of the stone or bag protrudes over the edge.

Scoring : Each team adds its total individual scores. To this the team finishing first adds 10 points, the team finishing second adds 5, and the team finishing third adds 3 points.

Variation : As skill increases, use 4" squares of heavy cardboard, or empty match boxes, instead of stones.

E. GAMES FOR DEVELOPING SKILL IN CATCHING AND THROWING

Catching and throwing skills for the kindergarten child

We divide our aim into four steps :

1. Playing with balls as pure fun.
2. Ability to throw with some sense of direction.
3. Ability to throw quickly and hard.
4. Ability to throw quickly *or* slowly, gently *or* hard.

Teacher Ball

[This may be used as the fundamental kindergarten game for developing catching and throwing skills. It derives its name from the fact that the teacher throws the ball, the kindergartener being at first unable to control the speed or direction of her throw.]

Players : Not more than 20. If the class is larger, divide it equally, occupy half in free play and half with Teacher Ball; then after 6 or 7 minutes change groups.

Equipment : A bean bag.

Formation : Join hands, form a circle. Drop hands. Teacher stands in the centre with the bean bag.

Method : She calls the name of a child, throws the bag to her and then asks her to throw it back. It is fairly certain to be a wild throw. The teacher

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must be on the alert to catch it, in order to give the child the satisfaction of successfully throwing it back. And thus she proceeds around the circle, throwing to each child in turn. This is important, as the kindergartener very greatly enjoys knowing when her turn is coming. When all have had their turns, repeat.

Bean bags are easier to manage than balls. When they can manage a bean bag, change to a *large* ball.

Fundamentals: 1. This is a game planned to teach children to catch and throw. It is essential therefore that the teacher throws the bag so that it may be caught. She must be on the alert to catch the return throw.

2. This age requires encouragement. The teacher should be very free with her praise, commenting upon success, and encouraging a failure to try again, and to succeed.

3. The circle should not include more than 20, or players will become too impatient for their turns.

4. At first the teacher need not concern herself with form or style. Merely to be able to catch and to throw satisfies the kindergarten. But the teacher herself should always throw and catch correctly and as rapidly as possible lead every child on to proper form.

Variations: These should be introduced in the order given.

1. After throwing back to teacher, sit.

2. Catch with both hands, return with one hand (either hand).

3. Catch with both hands, return with right hand.

4. Catch with both hands, return with left hand.

5. First girl catches, then *passes* the bag to the girl on her left, who passes it on. The bag is passed completely round the circle, back to the first girl who throws it to teacher. Teacher throws it to the second

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girl who begins passing it around, until all have had a turn.

6. Divide the class into groups of 8. Each group forms a circle. One child steps into the centre of the circle and acts as teacher. When she has thrown the bag to each child in turn, she runs back to her place in the circle, and the child on her left becomes teacher, and so on until all have been teacher. Do not stress speed in this, but accuracy in throwing and in catching.

7. For teaching left and right, form one big circle. The teacher stands in the middle, throws the ball to a child, then calls 'Left' or 'Right'. At once the child passes the bag to the child on her left or her right, as called. That child throws it back to the teacher. This is repeated around the circle.

8. *Surprise Throw*. Teacher does not throw in turn, but tries to take the children by surprise, throwing at random to children in different parts of the circle, who throw back to her.

9. *Catch, Throw and Run*. Teacher throws in turn to each child in the circle. She catches, throws, then runs around the circle, back to her place.

10. As a rule, Teacher Ball should be played in a circle, so all may watch each other, otherwise impatience results. But after some skill has been acquired, arrange the class in a line, while the teacher throws to children in turn. Any child who fails to catch goes to the foot of the line. If the class is very large, divide it in half. Arrange half in the line, and ask the other half to sit and watch. Then exchange places.

Roll the Ball

Players: Any number.

Equipment: A ball, preferably a net ball, but any size may be used.

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Formation: To begin the game, all sit in a circle, feet crossed.

Method: One child has the ball and begins to roll it around the circle. Every child must touch it, and roll it on.

Variation: When the one large circle is able to roll the ball, divide the class into two circles, each with a ball. They race each other in rolling the ball around the circle.

Roll to your Partner

Players: Any number.

Equipment: Several balls, wood apples, marbles, or anything that rolls may be used.

Formation: Children sit in couples facing each other. It is best, when first teaching the game, to allow couples to sit at random about the play area. If they sit in a line, their balls will certainly become confused.

Method: Each couple rolls the ball to and fro between them, trying to roll straight, and to stop the ball with the hands neatly. When they are able to do this sitting a short distance from each other, ask them to lengthen the distance and continue to increase it as rapidly as skill permits.

Variations: 1. When the majority of couples are able to roll the ball fairly well, stop the play, and then on the signal each couple rolls the ball five times. The couple finishing first, stands up.

2. Arrange all couples in two straight lines. All the players in one line hold the balls. On the signal, roll the ball five times, to and fro. The couple finishing first, stands up. It is more difficult to do this when in a line, than when seated at intervals about the play area. This is an excellent activity for developing a sense of direction.

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Dodge Ball

Players : Any number, but there should be at least 20, especially for beginners.

Equipment : A net ball.

Formation : Players join hands, form a circle, drop hands. Number off in twos. Number Ones then step into the centre of the circle. Number Twos take one long step backward to enlarge the circle. If playing outdoors, mark the spot with the foot or a stick; if indoors mark with chalk. The ideal plan is to mark the entire circle with *chunam*, but few schools can afford this.

Method : One player in the *outer* circle holds the net ball. On the signal she throws the ball at any player *inside* the circle. If hit, that player is out. The ball is recovered by any one in the outer circle, and play continues until all inside are out. Then the two groups change places. The outer circle step inside, and those who were inside form the outer circle.

Fundamentals : 1. The outer circles must be the same for both teams. Be sure places are marked. If the ground is soft and marks disappear, form the circle again.

2. When throwing the ball, players in the outer circle must be on or outside their mark. They may not throw the ball while inside the circle.

3. A player inside the circle is out if:

- (i) She steps or runs outside the circle, for any reason.
- (ii) She is directly hit by the ball anywhere, except on the head. When out, a player must at once leave the circle.

4. A player is *not* out if:

- (i) The ball hits the ground, and then hits her.

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- (ii) If the ball hits another player, and then hits her.
- (iii) If the ball hits her on the head (this is to discourage possible injuries to ears, broken eyeglasses, etc). But if the player has her hand or arm above her head, and it is hit, she is out.
- (iv) If hit by a ball thrown from inside the circle. When throwing, the player must be standing on or outside her mark. When put out, the player must instantly leave the circle, without arguing. To avoid confusing the throwers, those put out should sit down, well to one side.

This game is called Dodge Ball, because those inside the circle must dodge, twist, turn and in every way try to avoid the ball. An alert player always faces the ball.

Note: In many schools, the rule followed is that a player is out only if hit below the knees. This is incorrect and completely spoils the game, as the ball is then rolled, instead of thrown, or if the ball is thrown it is very awkwardly done. There is also the real danger of injury if the children wear heavy anklets. Dodge Ball should provide excellent practice in hard, straight, quick throwing, and quick recovery of the ball.

Variations: 1. Players put out, join the circle and try to put others out.

2. Time the circle as to how long it requires to put out all players. Then change, and again keep time. The team that puts out all players in the least time, wins.

Queen Dodge Ball

Those inside the circle play as individuals, each one trying to be the last one put out. When only

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one player remains inside, she is declared queen. This is the best type for the age-group 11-13, as frequently if all are to be put out a clever dodger may stay in so long that she becomes exhausted. If players are so keen and clever at staying in that they become very tired, announce that you will play Three Queens, then when only three players are left in, declare them queens.

Five-Minute Dodge Ball

Also useful for the age that tires quickly. Each team is in the circle for five minutes only. The team wins that puts the most players out within the five minutes.

Hen and Chickens Dodge Ball

This is extremely popular. All players but six form the circle. Six players are inside. They stand with arms about each other's waists, except the first girl who stands with arms outspread. She is the mother Hen, the others are her Chickens. The Hen tries to protect her chickens from the ball. She may hit the ball with one or both hands or fists, or be hit by it, and is not out, as she is the Defender. But if the ball hits any chicken, she is out, and must instantly leave her group, go outside the circle, and sit. The object of the game is to put out all the Chickens, leaving the Hen alone.

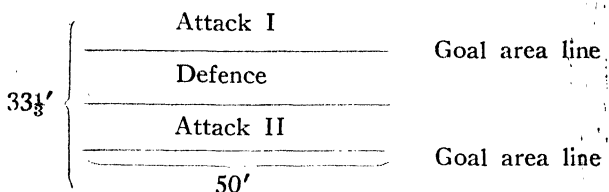
This is an exciting game to play or to watch. The Hen must be very quick in dodging. The Chickens must firmly grasp her waist, as she is their only protection.

Three Court Dodge Ball

This is played in three courts. The centre area of a netball court is about the right size. Play across

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the area, not lengthwise, thus having a court 50' long, and $33\frac{1}{3}'$ wide, divided into three parts, thus:—



Players are divided into three equal teams. They may toss for courts, then take their positions. The teams in the two attacking courts try to put out all of the players in the defence court. Any player in either of the attacking courts may begin the play, but only on signal, as time is kept. Three innings are played, of three minutes each. The team in the defence court must be extremely alert, as the teams in Attack I and II, constantly pass the ball to and fro, trying to put defence court players out. Rules for being put out are as for Dodge Ball. Any player put out must instantly leave the court, and sit down, well off at the side. At the end of the first three-minute innings, all of the defence court team move to Attack II, while Attack II team moves to the defence court. For the third innings Attack I exchange places with defence court. Thus all three teams will have played in the defence court. The team wins which had the most players left in the defence court at the end of its innings.

Fundamentals: This provides excellent experience in short, hard passing, and is an excellent lead up to netball. Explain to players that all sorts of passes may be used, short ones directly at a player, or overhead diagonal passes between Attack I and Attack II teams, in order finally to make a sure shot at the defence court player.

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Variations: If there are poor players, who are always put out at once, make a rule that put-out hits are counted, but the player remains in. Thus the team having the least put-out hits wins. The teacher, as umpire, must not for a moment cease to watch the play. If she does not have any one to score for her, a useful method is to have a large supply of pebbles or beans. For each put-out hit, drop one into a tin or box. This can be done while watching the game.

CHAPTER IX

Story Plays

[The ancient Jataka Tales may form the basis for story plays. They are to be found in many books, and in many forms. Usually, as published, they are beyond the understanding or interest of the average child. A useful source book is *Jataka Tales*, by H. T. Francis and E. J. Thomas, published by the Cambridge University Press.

The Story Plays given here, have been greatly simplified by use, and anything deleted which children cannot easily act.]

The story play: its purpose

THE average small child possesses a keen sense of drama and a very active imagination. She enjoys listening to a story (especially a familiar and beloved story) and imitating animals, birds, machines, and people *with which she is familiar*.

She requires for normal growth, and adequate physical and social development:

1. Body activity, steadily increasing in variety and vigour.
2. Activity in which she must, to be successful, co-operate easily with others.

The story play *may* meet all of these requirements, but it will do so only if it is carefully planned and wisely carried out. The teacher herself must be ready to participate, forgetting that she is a teacher,

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and play her part as wholeheartedly as any of the pupils.

The children will not enjoy a story unless the teacher is happy in telling it. Some people are 'natural story tellers'. Others must work hard to be interesting. The teacher who finds it difficult may be helped by using a picture and telling a story, about it.

The following rules should be kept in mind :

1. Always tell the children, at the beginning, if it is a true story, or a fairy tale.

2. The story must have a climax; work up to it, and then end.

3. The story must be fairly brief, as children tire easily.

4. Children seem to appreciate the use of the same beginning and same ending for their stories. For fairy tales, the traditional beginning 'Once upon a time', and the ending 'And so, in this fairy story, they lived happily ever after', is satisfactory. Perhaps for a true story the teacher may use as a beginning 'Once it really happened that —', and for the ending 'And that is the end of this true story'.

5. Children always enjoy 'history stories', about people who actually lived, and did brave or unusual things.

6. Pictures, if used, must be large enough for all to see. They have the greatest appeal if the children are asked questions about what they see in the picture.

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7. Children often enjoy the familiar story most. They will listen happily to a new story, and then insistently ask for their favourite. Therefore, if the class is tired or the weather makes them irritable, they will find rest in acting a favourite and often told story. There seems to be for children, a joyful satisfaction and real rest, in acting over and over again a story which they love. Many times, the children will, apparently without discussion, choose their own parts, which afterwards they always take. A group of children playing in this way, radiate a certain kind of happiness which is unique. As adults we cannot hope to understand it completely. But we should allow time in our play programme for them to enjoy this very special pleasure.

8. Children enjoy answering questions about a familiar story. If the teacher asks 'And so the monkeys began to water trees; and then what do you suppose happened?' she will hear a chorus of happy and excited answers. So much in a small child's life is puzzling to her, that she delights in being asked questions to which she knows the answer.

9. With very little guidance, children enjoy planning how to act a story play.

10. The best story play is the one in which every one takes part.

Some teachers require small children to imitate animals or machines which they have not seen, and tell them stories about places and events entirely outside their experience. Older children enjoy the

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strange and unfamiliar; small children as a rule do not. The average small child is happiest acting the work of familiar people, or imitating *familiar* machines and animals.

The following are suggestions for story plays about everyday affairs with which pupils are familiar:

The dhobi and his work; the *mali* preparing his garden; a farmer planting his crop; the postman making his rounds; jutkas drawn by horses, and carts drawn by buffaloes; frogs in a tank; ducks feeding. Trains, trams and aeroplanes are familiar to some.

In adopting these suggestions, the following fundamentals should be borne in mind.

1. We cannot teach others to do what we cannot do ourselves. If a teacher has not actually planted a garden herself, she should learn how to use a *mamooti* before directing a story play about a garden.

2. We constantly see dhobies at work, but do we know exactly how they work? Where do they carry the bundles of clothes? Just how do they beat them upon the stone? How do they arrange the clothes upon the steam pots?

3. Just how do cows and buffaloes walk? How do they place their feet?

4. How does a postman carry his letters and parcels? How does he usually call out when he has letters to deliver?

5. How do oil-mongers, sweet-sellers, and all

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those who walk the streets selling their wares, carry their baskets and trays? What are their cries?

6. How do carpenters lift a heavy log? How do they saw it? Where do they carry their nails? How high do they lift their arms when hammering?

7. How do ducks walk? How do they move their head and wings when they quack?

Nearly every school can see workmen at hand, so the class may easily and quickly go to watch them, and then return to act the story play. Likewise animals, ducks, chickens, and other birds, may easily be observed. The postman comes to school, but a visit to the post office is a special delight, and may form the basis of many story plays.

If, instead of story plays, the pupils could actually garden and saw and hammer as they made small bits of furniture for their own use, it would be a more satisfactory effort. But the average elementary school has no compound in which to garden, and any sort of carpentry would be a noisy nuisance in the usual crowded school building.

But in acting such work in story plays, the real thing must be imitated as closely as possible, and REAL effort made, so that at the end of the story every one is tired and glad to rest.

Also, too often we find a teacher, at the end of the day, giving her class an 'action story' which is almost entirely singing. There may be occasional pointing with fingers, shaking of the head, and turning about in place. These are NOT actions, but

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gestures. Except for occasional use with a very tired class, such 'action' songs should not be used. Children *enjoy* strenuous activity, and *require* it for adequate body development. It is our duty to provide this activity. We may do it happily through story plays. Be sure, therefore, that the story requires action, that every child takes part, and with such enthusiasm that at the end she is tired and glad to rest.

Cutting the Grass

Run over to the godown. Reach high up for the grass cutting knife. Run back with it. Look at it, notice that it is not quite straight. Look for a stone, find it, and return. Sit down, pound the blade smooth with the stone, raising the hand high above the head and pounding with great effort. Look at blade, note that it is now straight. Take off turban and rewind on head very tightly. Then choose place to cut grass. Cut with wide sweeps, pulling the arm well back, then swing it forward *vigorously*. Cut at least 20 times with real effort. Lay down knife, gather up grass, using both hands with very wide sweeping motions. Take off turban, pile grass in it, and tie. Place bundle on head, take it to godown, empty it and return. Again cut at least 20 times, gather and carry away as before. Shake grass out of the turban, pick up knife, return to godown, reach up high and put knife away. Then carry turban in hand, go to tank, put turban on ground, dip water out of the tank and bathe. Wind

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turban on head and go home with the other *malis*, singing.

The Dhobi

Walk quickly up to a large and heavy bundle of clothes. With great effort lift it up on the head, or on to the back. Walk down the road with all other dhobies, singing a song. Arrive at the tank. With great effort lift bundle off head or back, drop it on ground. Hastily untie bundle. Sort clothes in two piles. Throw each article on to its pile with a wide sweep of the arm. Then gather sticks for the fire. Run quickly, gather 15 or 20 sticks, take off turban, tie them in it, place bundle on head and return. Build a fire, kneel down, blow on sparks very vigorously 10 or 15 times. Then when the fire is burning well, pick up a large pot, carry it to the tank, fill it with water, bring it back to fire. The pot is almost too heavy to carry. Then pick up one bundle of clothes and carry to tank. Beat clothes on the stone. Lift arm high in the air each time, bring down swiftly. Do this 15 or 20 times. Dip clothes in the tank, then wring out water, twisting arms vigorously. Pile clothes in a bundle again. Carry bundle back. Twist clothes in pile on top of steam pot. Being wet, the clothes are heavy, and this is hard work. Take second bundle of clothes to tank, and wash as before. Sit down to rest while clothes steam.

The clothes may then be spread out to dry. While they are drying, go to a bazaar, buy charcoal,

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and make the iron ready. Blow the charcoal 10 or 15 times until it burns well. Then collect clothes and iron them. You are in a hurry, so take long, quick strokes, though the iron is very heavy. When finished, fold the clothes into a bundle, tie it, and carry it away on the head or back.

The Gardener

Run to the godown. Reach high for *mamooti*. Walk quickly to garden. Take off turban, lay it on grass. Mark off space to dig, with short quick strokes of the *mamooti*. Then firmly grasping *mamooti*, place feet wide apart and dig. Raise *mamooti* high over head each time, and dig into the earth with much effort, bending until head almost touches the ground. Dig 8 or 10 times. Stop to rest. Repeat. Rest. Then grasping *mamooti* with one hand, beat the earth to break up lumps. Raise right arm high, beat earth violently. Change to left arm. Rest. Put down *mamooti*. Squat, and with both hands, smooth the earth, using very wide sweeping gestures. Begin at one side of the plot and work backward. Rest. Then beat the soil again, 10 or 15 times with the right hand, then with the left. Rest. Again dig with *mamooti*, giving 15 or 20 strokes. Then stop for the day. Return *mamooti* to godown, carrying turban over the arm. Go to tank, lie on edge. Bathe. Put on turban, go off home, with all other gardeners, singing.

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Then, seeds and shrubs may be planted. First run to the godown, reach high for the *mamooti*. From another shelf take down packets of seeds, fold them in dhoti at the belt. Lift water-pot off the ground. Take everything to the garden plot. Return to godown, and one by one take very heavy pots of shrubs to the garden plot. Then plant them one by one at the back of the plot, in this way: with the *mamooti* dig a deep hole, lifting the arms high. Then carefully tip the shrub out of its pot and place it in the hole. Bring two pots of water, pour on carefully, then replace soil. Do this for each of the six pots. It is very hard work. When this is finished, plant the seeds. Squatting at one side of the plot, gradually edge backward, digging a small trench with the hands while moving.

Dig three trenches. Take seeds from belt, open packets, put empty packets back in belt. Carefully plant seeds in trenches. Bring water from tank. Water seeds carefully, swinging the water-pot to and fro with wide gestures. Return tools to godown. Go to tank, have a bath.

The Jutka

A jutka driver is sleeping besides the jutka stand. His horse is eating straw. Up walks a father in a very great hurry. He claps his hands, wakes the jutka man, asks him to harness the pony quickly, and take the family to a grand wedding. The jutka driver rubs his eyes, jumps up, leads his horse to a water tank. While the horse drinks, the driver

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twists the pony's straw into a long rope, and ties it on top of the jutka. Then leading the horse to the jutka, he harnesses him, and asks the father to get in. He does so. The driver fastens the iron bar carefully, then jumps up in front, and speaks to his horse, who starts off slowly, then gradually begins to gallop. It is only a short distance. The father shouts to the driver when they reach the house, and points out his wife and three children waiting on the doorstep. The driver pulls up the horse, jumps down, runs around to the rear of the jutka, unfastens the bar, then runs back to his horse and strokes him so he will be quiet, while the father puts his wife and the three children into the jutka. When they are all in, the driver runs back, fastens the bar carefully, then jumps up into his place, speaks to his horse, and away they go. Trotting slowly at first, the horse gradually breaks into a gallop, and soon they are out of sight.

Suggested action

Divide the class into groups of seven. Each group will thus be able to act a jutka, a horse, a father, a mother and three children. Fix the house for the mother and children in each family as widely apart as space permits. All the horses and all the drivers rest in the same jutka stand, each driver sleeping beside his own horse. The fathers do not arrive at the stand at the same time, but one after the other. The jutka men, when awakened, are very alert and quick. When the jutka drives off the father rides

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in it by taking hold of the driver's belt with one hand. In addition to running, he throws his head and body about awkwardly, as one does when riding in a jutka. When he collects his family, and puts them in the jutka, he again holds on to the driver's belt, and his wife holds on to her husband's belt. The three children run directly behind them, three in a row, holding hands. The entire family, in addition to running, throw their heads and bodies about awkwardly as one does, riding in a jutka.

The departure of the various families in the jutkas should be so timed that the jutkas all gallop down the road after one another, and finally out of sight.

The Frightened Rabbit

Once upon a time there was a rabbit, living at the edge of a great tope of coconuts, near the seashore. Because he lived all alone he was a very fearful creature, and would run about looking for things which might harm him. (*Teacher points to one child who begins to hop about like a rabbit, looking frightened.*) In the coconut tope there also lived a large family of monkeys. (*Teacher points to five or six children who at once hop around at one side of the room, laughing and jumping about as monkeys love to do.*) One day as the monkeys were sitting up in the coconut trees, the frightened little rabbit settled himself at the foot of the tree for his afternoon nap. (*The monkeys sit on chairs, or if there are none, sit on the floor cross-legged, and the*

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rabbit lies down in front of them.) When the monkeys saw him sleeping there, they whispered among themselves that here was a chance to play a good joke. *(They whisper and laugh together.)* So very quietly one monkey reached up and plucked a very large coconut, and flung it down to the ground. It struck just behind the rabbit, with a loud crack. The rabbit jumped up more frightened than he had ever been in his life. Without stopping to look about to see what really had happened, he said to himself, 'The earth is breaking to bits', and off he raced to find a safe place. As he ran he met a family of rabbits eating some tender grass. *(Teacher points to four children who at once become rabbits.)* When they saw this frightened rabbit running so fast they jumped in front of him, so that he would stop, and asked what was wrong. *(They stop him.)* He gasped for breath and said, 'The earth is breaking to bits.' This frightened *them* and *they* ran along with him. Then they met a deer standing in the path. *(Teacher points to a child who becomes a deer.)* They were so frightened, they said nothing to him, but simply gasped and went on. This frightened *him*, so he joined them, and on they all ran. Then they met a fox, brushing his tail, in the afternoon sunshine. They all looked so frightened, *he* joined them. *(On the word fox teacher points to a child who becomes a fox.)* As they ran, they came to an elephant brushing his back with a bit of grass held in his trunk. *(Teacher points to a child who lumbers onto the path as elephants do.)* Now usually elephants

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are wise and are not easily upset. But they all looked so *very* frightened and were running so *very* fast, the elephant thought that something very dreadful had happened. So he ran too. (*Each animal runs in his own fashion.*) Then they came to the cave of the lion, as the rabbit thought he was brave and would tell them what to do. The rabbit just gasped, 'Please, lion, the earth is breaking to bits'. Then he and all the other animals fell flat on the ground, they were so tired. (*On the word lion the teacher points to a child who becomes the lion and is very brave and haughty.*) Then the lion looked to the north, and then to the south, then to the east, then to the west, but he could see no sign of the earth breaking to bits. So he looked again at the poor frightened rabbit. Seeing he was so weary he said, 'Come with me and we shall see', and leaving all the other animals there to rest he lifted the rabbit on to his back. (*The lion takes the rabbit by the hand.*) Then off he raced through the coconut tope straight to the rabbit's home. When he got there, all he saw was the broken coconut, lying on the ground. Then he looked up in the 'coconut trees, and saw the monkeys shaking with laughter. The lion said, 'Silly frightened rabbit, the monkeys played a joke upon you. Try to be more brave.' Then he laughed. The monkeys laughed. The rabbit laughed a little too. Then the lion ran back to all the other animals telling them not to be so foolish next time, and to look before they ran.

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The Brave Little Engine

Once upon a time there was a large railway station. To it one day came from the factory many new little engines. (*Pupils begin to chug, and work their arms like the wheels of an engine as it moves.*) They come chugging into the yard of the railway station in a long line, tingling their bells, ting-a-ling-a-ling, feeling very proud and happy. When they got there each one went onto his own little track; chugged more and more slowly, until they all suddenly stopped, and were quiet. (*All form in line, chug around in a circle and into a line facing teacher. Allow much tingling of bells, letting off steam, and chugging.*) They had just found their places in the yard and were resting, when in came the station master, looking very worried. (*Point to one engine who at once becomes the station master, runs away and then hurries in looking worried.*) And he said to the engines, 'I am sorry to ask such new little engines to work so hard, but I am in trouble.' The little engines let off steam, tingling their bells very softly to show that they were sorry. 'Now', he said, 'one of my old engines has such a heavy load on the other side of the hill he cannot get over it. I must send some one to help him. Who will go, please?' This frightened the little engines so much that they all softly let off steam, and tingled their bells very softly, but none of them said a word, they were so shy. (*All do this.*) So the station master pointed to one of the little engines (*Teacher points to one child*) and said, 'You look a very strong little

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engine. Could you not help to pull this load over the hill?' The little engine tingled her bell, let off steam, and said, 'I think, I can't.' 'Well', said the station master, 'do try, at least.' So the little engine went puffing away up the track, very slowly, saying sadly, 'I think I *can't*, I think I *can't*' repeating it over and over as she chugged, going more and more slowly, until finally she was hardly moving at all. Then she said very slowly as she neared the top of the hill, 'I knew—I couldn't—I knew—I couldn't' more and more slowly, until at last with a final chug she stopped completely, and fell off the track. (*Act this.*)

When she did not return, the station master became very worried and said to the little engines, 'I must have help. Will one of you little engines try?' But they were all so shy, that they only let off steam and tingled their bells, and said nothing. So the station master pointed to another little engine (*does so*) and said 'Will you try?' The little engine tingled her bell, and said, 'I think, I *can't*. I think I *can't*.'

'Please,' said the station master, 'do try, at least.' So the little engine went puffing away up the track, very slowly, saying sadly, 'I think I can't, I think I can't' repeating it over and over as she chugged, going more and more slowly, until finally she was hardly moving at all. Then she said more and more slowly as she neared the top of the hill, 'I knew—I couldn't—I knew—I couldn't' until at last with a final chug she stopped completely, and fell off the track.

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When she did not return, the station master became very worried and said to the little engines, 'I *must* have help. Will none of you little engines try?' But they were all so shy, and they only let off steam and tingled their bells, but said nothing. So the station master pointed to another little engine and said, 'Will you try?' The little engine tingled her bell, and said, 'I think—I can't, I think—I can't' (*does so*). 'Well', said the station master, 'please try, at least'. So off went the little engine letting off steam, tingling her bell saying 'I think—I can't, I think—I can't'. And she kept on saying it, only more and more slowly, until she fell off the track too, and there she lay. When she did not return the station master was more worried still. As he looked over the little engines, he saw one very shy little engine, standing very quietly by herself. So he decided to have a last trial. He pointed to this little engine and said, 'Can you help me to get that load over the hill?' The shy little engine tingled her bell saying, 'I think—I can, I think—I can', and let off steam, and off she went tingling her bell, saying more and more loudly and firmly, 'I—think—I—can, I—think—I—can' and kept on saying it faster and faster until she got almost to the top, and then it was *very* hard work. But she said with all the strength she had 'I—*think*—I—*can*', and there she was over the top of the hill. Then she went on down the other side saying to herself, 'I—*thought*—I—*could*, I—*thought*—I—*could*', and she was so happy she brought the heavy load back all by herself. (*Teacher*

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may point to different children as she tells the story, or they may all act each one of the engines in turn. It is important that their speech should sound as much like a train as possible.)

The Wise Mother Hen

• Once upon a time there was a very wise mother hen living upon the edge of a forest. (*Teacher points to one child who walks like a hen out to the middle of the space, clucking and scratching and flapping her wings.*) She had a very beautiful family of little children. (*All the rest of the class but two, run out to her side as baby chicks, making noises like little chickens, and being very busy scratching in the soil.*) It was springtime and although at the moment there was plenty of food, the wise mother hen knew that the rains would come and that she must prepare for them. So she called all of her many children to her side, and said, 'Now children, we must plant our corn.' (*She calls them to her side with a hen's cackle 'ku-duk-ku-duk-it', repeated several times, and when they have gathered she speaks, flapping her wings in time with her words, and making it sound as much like a hen's voice as possible.*) All of the little baby chicks flapped their wings and scratched their feet on the ground, which meant 'Yes'. So the mother hen was very pleased, and she ran over to a pile of corn and took one grain of corn in her beak. All of the baby chicks did the same. Then they all ran over to a field nearby; all stood in a line, and scratched very hard in the ground to make

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a hole. Then they dropped in the grain of corn, and scratched the earth over it. They all finished at the same time, then ran back for another grain of corn. They did this three times. Then being only baby chickens they were very tired, so the mother hen asked them to sit down and rest. (*All of this is acted with much feeling.*) As she stood looking at her children, thinking what very good children they were, she remembered that over at the edge of the forest lived two chipmunks, brothers, and that they were very lively and strong. Knowing that chipmunks loved corn she thought they would be glad to help her, and share later on in the fine crop. Then they too would have plenty of food when the rains came, and it was too wet to go out. So she left her baby chicks sleeping and hurried over to the edge of the forest. There the two chipmunks were sitting in the sunshine on a log, running to and fro upon it saying, 'Chip, chip, chip' as chipmunks do. (*Point to the two remaining children, who run to one side, and act the part.*) But they saw the wise old hen coming and fearing she would ask them to work, they flung themselves down upon their log and groaned and groaned as though they were very ill. The mother hen came up to them and scratched her feet on the ground, flapped her wings and said, 'Cluck, cluck—won't you help me to plant my corn—cluck, cluck?' The two silly chipmunks groaned more loudly and said, 'Chip, chip, can't you see that we are ill, chip, chip?' The mother hen feared that they were deceiving her. But she said nothing and

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returned to her baby chicks, saying, 'Cluck, cluck, ku-duk-it' to waken them. They all jumped up at once, though they were tired, and planted three more rows of corn. Then they lay down to sleep. But as soon as mother hen's back was turned, the two silly chipmunks sprang up from their log, and danced and laughed and thought they were very clever. (*They join hands and vigorously hop and dance, laughing all the while.*)

Very swiftly the young corn grew, but one day, since it had not rained, the wise mother hen decided that it must be watered. So she called, 'Cluck, cluck, ku-duk-it' to all the baby chicks, playing and scratching in the sun, and they all ran over to the pond. Each one drank a full beak of water, then ran over quickly to the corn and let the water run out on it. After they had done this three times they were very tired, and the mother hen told them to lie down and rest. Then again she remembered the two silly chipmunks. So, she left her babies asleep, and hurried over to the edge of the forest where the chipmunks were laughing and playing upon their log. (*They laugh and play.*) But they saw the wise old hen coming, and at once flung themselves flat upon their log, groaning and moaning, and trying to appear as though they were very ill. But the mother hen went up to them and said, 'Cluck, cluck, won't you help me water my corn, cluck, cluck?' And the little chipmunks groaned and moaned and said, 'Chip, chip, can't you see that we are ill?' The wise old hen

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thought that it was rather queer that they were ill the *second* time she called upon them for help. But she went away, called the baby chicks, and they finished the watering of the corn. (*All of this is acted with great effect, the chipmunks groaning with much feeling.*) Then they lay down to rest. Then at last the corn was ripe, and ready to store away before the rains. The wise old hen and her chicks, who were now quite large, worked very hard dragging in the stalks one by one, under their wings, as a bird does when she is gathering twigs for her nest. After a while they were very tired. (*All work hard, dragging in stalks and laying them in a pile; then one by one they lie down to rest.*) The wise mother hen felt sad because her babies were so tired and for the third time she remembered the two chipmunks living at the edge of the wood. So, she ruffled her feathers to shake them free of dust, and hurried off to the log where the two silly chipmunks were playing and laughing. When they saw her coming they again fell flat upon the log and moaned and groaned as though they were very ill. The wise old hen thought it was a trick, though they did seem very ill, but she said in her kindest tone, 'Cluck, cluck—my corn is very nice—cluck, cluck—won't you help me harvest my corn?' The two chipmunks only groaned more loudly saying 'Chip, chip, can't you see that we are ill, chip, chip?' and groaned and rolled about beside their log. So, the mother hen was very sorry, and went back to her chicks and woke them up. Though all of them were

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very tired, they jumped up and dragged in the stalks until every one was safely inside the big hole in a huge old tamarind tree. Then they all lay down to rest. (*They act all of this.*)

Then the rains came, and the chickens shivered when they ran about beside their house. But when they were too cold they could run inside to be warm and cozy. But the two silly chipmunks had played so much they had not found a nice dry house. They were wet and cold and cross. And as day after day it rained they could not find any food. Then they remembered the wise old hen and how they had been asked to help her crop. 'Chip, chip' they said to each other frisking about on their cold, wet log. 'We shall go and share her food, and her nice warm house, chip, chip.' So away they went through the rain, to the tamarind tree. But, the wise old hen saw them coming. She put all her chickens, now grown large and fat behind her. She stood in the doorway, with her feathers ruffled and her wings spread out, looking very fierce. The silly chipmunks were now so polite. They made a deep salaam, saying in their sweetest tones 'Good morning'. But she did not ask them in, nor ask why they had called. This made them very nervous, but they were very cold and hungry, so they said, 'Chip, chip—we are cold, and we are hungry. We are very sorry we did not help you when you asked us, but please may we share your house and your food?' Then the wise old hen was really cross. She shook her feathers and said, 'Cluck, cluck—you may *not*. Only those

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who *work* may eat. Let this be a lesson to you.' Then she drove them away so fiercely they did not dare to go back again, and suffered very much. But the wise hen and her chickens were cozy and warm. They had plenty of food all through the rains, because they had worked hard and helped their mother when she asked them to. (*All of this is acted with much feeling.*)

The Hawks and their Friends

Once upon a time there were two hawks, husband and wife. They fell to talking one day of the most valuable possessions in life. The husband flapped his wings in the bright sunshine as he walked about, (*point to one child who becomes the husband hawk, and stalks about like a bird, flapping his wings*) and said, 'Here we have a strong nest in a beautiful tree, and plenty of food. Surely these are the most valuable things in life.' But the hawk wife, flapped her wings as she walked about in the pleasant sunshine and said, 'Yes, my lord, food and shelter are very pleasant, and comfort the body, but friends comfort the heart. I say that friends are the most valuable possessions in life.' (*Immediately the words hawk wife are said, point to one child who flaps her wings and is the hawk wife.*) The hawk husband flapped his wings in agreement, and said, 'Very well, whom do we choose for friends?' The hawk wife looked to the east where lived the white crane, on the edge of the lake. (*Teacher points to one child who runs over to one*

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side and stands on one foot, with bent head, like a crane.) She said, 'There is a friend who will be as true to us, as we are true to him.' So the hawk husband flapped his wings and went over to the white crane and said, 'O, Crane, we wish to be your friend. We will stand by you in joy and sorrow, if you will stand by us.' The white crane standing on one leg, said, 'My friend, we shall stand by each other in joy and sorrow.' (*They act this.*) Then the hawk husband flapped his wings and went back to his wife, and said, 'And whom else shall we have for our friend?' She looked to the north, and saw the lion walking to and fro, in the sunshine before his cave, roaring softly to himself because it was such a warm and pleasant day. (*On the word lion, teacher points to one child who walks to the north of the class, drops on all fours and walks to and fro like a lion, enjoying the sunshine.*) And she said, 'There is a friend who will be as true to us as we are true to him.' To the lion the hawk husband made the same request as to the crane, and received the same reply. (*They repeat the action and words.*) Then, the hawk husband returned to his wife, and said, 'Whom else shall we have for a friend?' The hawk wife looked to the middle of the lake and saw a tortoise, sitting on a rock, flapping his big, wide flippers. And she said, 'There is a friend who will be as true to us as we are to him.' (*On the word tortoise teacher points to one child who squirms to the centre on all fours, like a huge tortoise, and sits happily in the sun turning his head awkwardly*

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to and fro as the turtle and tortoise do.) So the hawk husband flapped his wings and flew to the tortoise. He alighted carefully upon the rock beside him (*he pretends to fly over*) saying the same words as he said to the white crane and the tortoise made the same reply. (*Repeat the action and the conversation.*) So, the hawk husband returned to the hawk wife and said, 'The tortoise too is our friend. Now, truly we are fortunate as we have the white crane, the lion and the tortoise for our true friends, as we are true friends to them.' After a while the hawk wife laid two eggs, which hatched out two lively little birds. (*Teacher points to two children who run to hawk wife and squat beside her.*) The hawk husband was very proud of them. He watched the sky carefully for enemies. (*He cranes his neck.*) Then one day there came walking around the shores of the lake a party of hunters. (*Teacher points to all the rest of the class, who shoulder sticks and bags and walk around the lake searching the bushes and the sky for game.*) But they found nothing. The hawk husband saw them coming. He hastily put his wife and the two babies safely into the nest high up in the tree. (*They sit on four stools, or upon teacher's desk or anything raised off the floor.*) They were very quiet, thinking the hunters would soon go away. But the hunters sat down near this very tree to rest. As they were weary they fell asleep. (*All lie down gradually and sleep.*) After a while one by one they awoke and were surprised to find that darkness had fallen. They were afraid to go home as

they did not know the way. (*They wake one by one and show fear.*) So they decided to gather firewood to keep them warm. (*All scatter, find wood and return to build a fire.*) But they were very hungry and wished very much that they had something to eat. The wood was not dry. It made a great smoke, and it hurt the eyes of the little birds. For a long time they were silent and bore the pain. But little birds do not possess much patience. Finally they began to whimper, as small birds will do. All of the hunters heard them. They sprang up and looked up into the tree, and danced with joy. (*All act this with much feeling.*) The tree was too high for them to climb. They did not have any rope. But they were cruel hunters and said, 'By their cries we know that they are small birds. Soon with the heat they will become dizzy and fall out of the nest. Then we shall have a great feast.' This terrified the parent hawks. The wife whispered to the husband hawk to fly to the white crane and ask his help. (*She whispers in great terror.*) Like a flash he was off. He flew more swiftly than he had ever flown, to the white crane. He made his salaam begging for help. (*He flaps his way to the crane, speaks with great feeling.*) The white crane smiled and said 'Return and comfort my friend your wife. Tell her I come.' So, the hawk husband flew back to his wife. He whispered to her to be brave and patient; and to his babies to be silent. Then the white crane flapped his great wings and flew to the edge of the lake. There he dipped his wings in water. He filled his

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beak with water too. Then he flew right over the hunter's fire, letting the water fall out of his beak. He also shook all the water out of his wings. It fell on the fire and put it out. The hunters were very disappointed. They built another fire. Again the white crane put it out. Three times they did this. Then, the hawk wife said to her husband that she could see the white crane was becoming very weary. She suggested that he be asked to rest, and that the tortoise be told of their trouble. (*She whispers this.*) So, the hawk husband flew over to the rock near which the tortoise slept at night. He knocked with his beak three times upon the rock. The tortoise woke up in great surprise that any one would call him at such an hour of the night. But, when he saw who it was he rubbed his eyes until he was wide awake, and asked what was the trouble. The hawk flapped his wings in fear and told him what had happened. The tortoise promised to come at once, bidding the hawk return and comfort his wife. So the hawk did. (*All of this acted with feeling.*) The white crane retired to rest behind the tree where the hunters could not see him. Meanwhile the hunters in great haste built another fire. Just as it began to burn, the tortoise came waddling up in his slow and heavy way. As he came, he flapped his flippers in the mud. Then when he came up to the fire, he suddenly shook himself very quickly. All the mud was shaken off his flippers into the fire, and put it out. Then the hunters were angry indeed. But then they

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saw the tortoise, though he lay still in the sand. They said, 'There is a far better meal than the young hawks. We shall eat this fine tortoise.' So they fell upon him. They bound him with their turbans which they hastily snatched off their heads. There he lay helpless, and very frightened. But he still had faith that his true friends would rescue him at the risk of their lives, even as he had risked his to save their children. Then the hunters stood about him rejoicing. (*All act this.*) When they were not looking at him, the tortoise carefully tried to move his feet. He found that he could just move one. Hastily he dug it into the sand and pushed himself forward. Before the hunters knew what he was doing, he was at the edge of the water. Seeing that he was about to escape, they all fell upon him. But he was too strong for them, and more and more swiftly made his way into deep water. Finally one by one they were forced to release him, and scramble back to the shore. There, they shook the water from their clothes and being very cold, again scattered to gather wood for a fire. (*All of this is acted with much feeling.*) Then the hawk wife was again very frightened. She begged her husband in a whisper to fly off to the lion. This he did, and knocking with his beak three times at the door of the lion's den, made his salaam, and begged for help. The lion was very surprised to be called at that time of the night. (*The lion comes out of his cave, acting his part with much feeling.*) But he came

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out of his den rubbing his eyes sleepily and stretching himself. As soon as he heard the sad story he shook himself awake, said that he would come at once, and asked the hawk husband to return and comfort his wife and children. No sooner had the hawk husband returned and whispered to his wife and children the good news, than they saw the lion bounding along the shore of the lake, hurrying to their rescue. This time the hunters had built a very big fire and just as it began to burn brightly one turned away from it, and saw the lion, his eyes shining in the light of the fire. He shouted with fear. All the other hunters also turned to look, and were terrified. Their leader said, 'First the white crane, then the tortoise, and now the lion to kill us.' In great fear he turned and ran, with all the other hunters following him as fast as they could. They spread the story far and wide, so no other hunters ever came that way. The hawk parents and their two babies then came down out of the tree. The white crane came from his resting-place. The tortoise struggled up from the water. They all helped to remove the turbans which bound him. As they dried themselves by the fire, they renewed their vows of friendship and the hawk husband said to his wife, 'Surely the most valuable thing on this earth is a true friend.' To his two children he said: 'Let this be a lesson to you. May you always be friends to these brave three as they have been to you.' The baby hawks remembered these words, and followed them, and they

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all lived happily ever⁴ after. (*All of the above to be acted feelingly.*)

The King and the Fruit Girl

Once upon a time there was a very rich and powerful king. One day he was striding up and down his terrace as kings do. (*Teacher points to one child who strides to the centre of the group and walks to and fro in a haughty manner.*) As he strode, he saw a beautiful girl walking in the market-place, with a basket of guavas on her head, crying out as she walked 'Who will buy my guavas—who will buy my guavas?' (*Teacher points to one child who becomes the fruit girl.*) The king seeing her, was so struck with her beauty that he called a messenger by clapping his hands three times. The messenger ran in and fell upon his knees and awaited the word of the king. (*As the king claps, the teacher points to one child who becomes the messenger.*) The king bade him rise, and pointed out the beautiful fruit girl, and bade that she be fetched, and continued striding to and fro. Almost instantly the messenger returned with the fruit girl. She was so frightened that she hung her head and would not look at him. But he said to her, 'You are so beautiful, I shall make you my queen. Messenger, take away the basket. Henceforth she shall carry only jewels upon her head.' Taking her by the hand, he led her forth to show her to his court. (*All of this is acted with much ceremony and they walk off out of sight.*)

Then one day the king was sitting with his

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beautiful queen in his garden. (*The king and queen walk in and sit*). The musicians were singing and playing. (*Point to five or six children who run in and sit at the feet of the king and queen and sing.*) Others were dancing. (*All the rest of the class except the messenger and one other run in, form a circle in front of the king and queen and skip and dance in time with the singing.*) Then out in the street the king heard an old woman crying in a plaintive voice, 'Who will buy my guavas—who will buy my guavas.' Wishing to test the character of the queen, he clapped his hands three times to call a messenger. (*The messenger runs in.*) He bade the messenger bring the old fruit woman to him. The messenger ran swiftly out and brought her in, while the music and dancing continued. The old woman came in, very frightened. (*The last child acts the old woman.*) The king bade her have no fear, and said to his queen, 'Would you like some of the fruit?' The queen, who was still a silly girl ashamed of her humble birth, looked at the old woman and the fruit in a very haughty manner, and said to the king, 'Fruit? I have not seen fruit like this before. Pray tell me what it may be.' Then the king was very angry indeed. Rising in his wrath he said, 'Silly girl, why are you so filled with false pride? You know, and I know, and yet you claim not to know guavas. Honest labour is worthy of honest pride. The poorest labourer in my kingdom is better than you, with your false pride and shameful manner toward work that

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once fed and clothed you. Unless you repent you are not worthy to be my queen.' Then the queen was ashamed and hid her face and wept, and the musicians and the dancers were silent in shame for her. But at last she ceased her weeping and said, 'O, king I admit my conceit and my pride. No longer will I be ashamed of my people or their work. I was once a fruit seller and judged all men by their actions, and saw no difference in a labourer or a nobleman, if they were both honest and kind. I shall truly try to be a worthy and a humble queen.' Then the king smiled. All were happy again, and went in procession back to the palace. First in the procession walked the old woman, in honour of the lesson she had taught the queen; then the musicians; then the dancers. The queen carried the basket of fruit, as proudly as she wore her jewels, and all were very happy. (*All of this to be acted with great effect.*)

The Deceitful Jackal

Once upon a time there lived a very wise rat, the wisest rat in all the world. He was so wise that as he ran about finding his food, gradually all other rats in that part of the world joined him, and lived under his guidance and all of them grew fat and sleek. (*The teacher points to one child who becomes the wise rat, and scurries about looking very clever. One by one, as she points to them, all the other children join him as little rats, making their salaams as they do so. Then they play about happily, as rats might.*) And then one day a wicked jackal came that

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way as he was prowling about for food, and he saw this family of fat and happy rats. (*Teacher points to one child who leaves the group and prowls about the edge, in the sneaking, deceitful way of a jackal.*) And he said to himself in a low tone: 'I shall feast upon these innocent rats for many days to come.' So he went into the middle of a field, and stood upon one leg, with his mouth wide open. And as the rats went out to enjoy the morning air, the wise old rat saw the jackal standing and asked his name. 'Godly is my name', said the jackal. 'And why do you stand upon one leg?' 'Because I am such a good jackal that if I stood upon all four legs the earth could not bear my weight.' 'And why do you keep your mouth open?' 'To take the air; it is my only food. I live upon air.' And the wise old rat was for the first time in his life completely deceived, and he beckoned to all the other rats to come near and salaam, and said, 'Behold, my children. The jackal is your enemy, but this is a holy jackal, and daily we shall come and make our salaams to him.' And then they went home to rest through the night. (*All of this is acted with much feeling.*) Then in the morning when they went out to search for their food, they all went first in procession to the wicked jackal, and there he stood upon one foot, with his mouth wide open. And the trusting rats, moving before him in a semicircle, following their king, made their salaams and moved on. And as the very last rat passed him, quick as a flash the wicked jackal gobbled him up and then instantly stood upon one

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leg, with his mouth open, as before. And for three days the rats did this, and for three days they were deceived. Then on the fourth day, the king was a little suspicious, and felt in his heart that though his family was too large to count, still it did seem a trifle smaller. So he came last in the procession, and made himself look very weak and small. And when the wicked jackal reached for him, quick as lightning, the wise rat stepped aside, stretched out his arm and in a mighty voice cried out 'O wicked jackal, kneel and be ashamed'. And so great was his power and his wisdom that the wicked jackal fell upon his knees and hid his face in the dust. And the wise rat called all the other rats to him and at once they went off, all of them, to a new place far away, and left the wicked jackal still with his face in the dust, to repent of his wicked deceit. (*Suggested action: the jackal must seem very wicked, and then very meek and good. The little rats are very frisky and happy and enjoy their procession. When the jackal gobbles the last little rat, in the procession, he quickly shoves the little rat behind him who then runs softly and swiftly to the side of the space and sits. When the wise rat subdues the wicked jackal he is very stern and speaks in a deep grave voice.*)

The Stupid Monkeys and the Careless Gardener

Once upon a time there was a gardener who tended the beautiful garden of a king. And he was very happy in his work. (*The teacher points to one child*

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who is the gardener. He begins digging and singing to himself.) But as he was working in his garden he saw a group of people going to a festival, singing and playing on their drums. *(The teacher points to five or six children, who walk along beside the garden, singing, beating a drum, laughing and talking.)* And then the gardener stopped his work and looked longingly after them as they disappeared in the distance, and wished so much that he too could go to the festival. And as he looked sadly about the garden, he saw a family of monkeys playing in the trees. *(The teacher points to five or six children who run over to the side of the garden and play and frolic.)* And the gardener thought to himself that he had promised the king that every day the trees in the garden would be watered, but he had not promised that he himself would water them. Therefore, he asked himself, since he had allowed the monkeys to live in the garden for so long, why could they not water the plants for one day, and thus allow him to go to the festival? So he went over to the monkeys, and said to them politely 'O monkeys, you have feasted in this garden for a very long time, have you not?' 'O, yes,' said the monkeys; 'thanks for your kindness.' 'My food is your food' said the gardener; 'but now may I ask a favour of you in return?' 'O, yes' said the monkeys, leaping about, laughing and chattering. 'It is this', said the gardener; 'I am so eager to enjoy the festival in the city. But I have promised the king

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that all of his trees shall be watered every day. I am all alone here, with no wife, or child, or relative to help me. But since the king did not say that I and I alone must water the trees, why could you not favour me by watering them today, so that I may go to the festival?' And the monkeys were delighted and leaped about and laughed because they could play with the water. So the careless gardener went off happily to the festival, and the monkeys began to water the garden. Some drew water from the well, and others carried it to the thirsty trees, and at first they found the water very cool and pleasant, and they spilled a lot of it on themselves, and on each other and laughed a great deal. (*They divide into three groups as described.*) But the sun was hot and the water pots were heavy, and soon they grew tired and one by one they sat down to rest. Then one monkey said 'Why should we waste our time watering these trees when we do not know if they need the water? They are all very young and small. We could easily pull each one up. Then if its roots are large we shall give it a lot of water. If its roots are small, we shall give it only a little. Thus we shall save ourselves a lot of work, and shall not waste the water.' All of the monkeys thought this was a very good idea, so one by one they pulled up the trees and one by one they watered them as they saw fit. And they did finish the work quickly. But when the careless gardener came back from the festival he found the trees dead, and all because he had neglected his work, and

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left it to the silly monkeys. (*All of this is acted with feeling.*)

The Elephant and the Whale

Once upon a time the elephant and the whale were taking a sunset stroll upon the seashore. (*The teacher points to one child who walks out to the centre with the lumbering tread of an elephant, then to another who glides out, bobbing up and down, and flopping her hands as a whale does her flippers. They stroll along beside each other.*) They liked strolling beside the sea as the waves made a pretty sound. (*The teacher points to all but two of the children. They at once run out, join hands, stand in a line off at one side, and are the sea. First they bend very low, and then run forward on tiptoe, slowly stretching upward to full height, and then running softly backward on tiptoe, and continue, backwards and forwards making a soft 'shush—shush' sound like waves. Hands must always be joined.*) As they walked, the elephant and the whale decided, that since the elephant was the strongest animal on the land, and the whale the strongest animal in the sea, they would, between them, rule the whole earth. (*They stroll to and fro, looking very grand and important.*) They thought no one heard them. But hip-hopping along in the grass there was a little rabbit. (*Teacher points to one of the remaining three, who becomes the rabbit and hops along, being very careful not to be seen.*) When he heard this he was frightened, and thought he must

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stop such a plan.' So, off he hopped into the woods, while the elephant and whale still strolled to and fro, enjoying the sound of the waves. (*They stroll to and fro, and the waves continue to move.*) In the wood the rabbit found a hollow log, like a drum, and beside it he found a very strong vine, blown off a tree, which was like a rope. He took this too. He hit the log and it went—rat—tat—tat—just like a drum. (*Teacher points to the last of the children, who runs forward, bends over so the rabbit beats her on the back, and she then makes the sound of the drum.*) So the rabbit took the drum along with him. (*They hold hands and run back to the shore.*) Just as he got there, the elephant said goodnight to the whale and went off to eat some grass, and the whale said goodnight to the elephant and went off to bathe in the sea. (*They bow deeply and move off in opposite directions.*) So the rabbit went up to the elephant. Speaking to him very politely he said that he knew the elephant was the strongest animal on the land, and so would he very kindly help pull the rabbit's cow out of a small tank into which she had fallen. The elephant was very flattered, and said he would be glad to help. So the rabbit tied the rope around the elephant. (*He does so.*) Taking the other end in his hand he ran back to the shore hippety-hop. (*He does so.*) When he got there he saw the whale just at the edge of the water. He called to him, and said that he knew that he was the strongest animal in the sea, so would he please help him pull his cow out of a small tank into which she had

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fallen. The whale was very flattered and said he would be glad to help. So, the rabbit tied the other end of the rope around the whale, and asked him when he beat the drum to pull as hard as he could. Then he ran over to where he had hidden the drum. The waves were quiet now (*the waves sit down*) so the drum could easily be heard, and suddenly he beat it loudly. (*He does so.*) The whale pulled hard and the elephant pulled hard. They both put their heads down, and worked so hard that the whale did not know he was being pulled out of the ocean. And the elephant worked so hard that he did not know he was being pulled down to the shore, until suddenly their foreheads went *bump*. Then they looked up and saw each other and were so angry they did not try to understand what had really happened. But the elephant stamped upon the rope and broke it. And without speaking to each other the elephant stamped off away from the sea, and the whale swam as fast as he could away from the shore. And that is the reason that no matter where you go, you will *never, never* see an elephant and a whale walking together.

An Ass in a Lion's Skin

Once upon a time there was a merchant. (*Teacher points to a child, who walks importantly to the centre of the group.*) He had a clever donkey, who carried his goods for him. (*Teacher points to a child who runs on all fours to stand obediently beside the merchant, kicking his hind legs to show that he is*

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eager to be off.) Every morning they would set off for a new village to show their wares. (*The merchant throws a big bundle on the donkey's back and off they go, circling the group and returning to the centre of it.*) When they came to the outskirts of a village the merchant would lift the bundle off the donkey on to his own back (*he does so*), and then turn him loose in a field to graze. (*The donkey walks off.*)

In each field there was, of course, a watchman and sometimes three of them, and when the watchmen (*pointing to three children, who pick up lathis and stalk about like watchmen*) saw the lion's skin, they were so frightened they did not look a second time, but fled at once. (*The watchmen see the donkey and run away in fright.*) Then at evening time the merchant would return, whistle for his donkey (*he does so*) remove the lion's skin, take the load from his own back, place it on the donkey's back and they would move off a short distance and lie down and rest through the night. (*They do all of this.*) One morning they came to a village far from home. The merchant removed the pack from the donkey's back, placed the lion's skin upon it, turned the donkey loose in a very fine field of grain, and shouldering the pack went off to the village, while the donkey enjoyed the delicious green grain. (*All act this.*) As he was feasting, the watchmen came near, laughing and talking. But when they caught a glimpse of the lion's skin over the top of the grain they were terrified and ran off shouting to the village. (*All act this.*) They shouted so loudly, they aroused

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every one in the village. (*All the class jump up alarmed.*) Every one snatched up a *lathi*, or a conch shell, or a drum and off they went to the grain field, blowing on their conch shells, beating on their drums, and waving their *lathis*. (*They do this with much feeling.*) The donkey was so frightened when he heard this great noise, that he raised up his silly head in terror, and said 'Hee-haw, Hee-haw'. When the villagers heard him, they were so surprised they stopped short, and for a moment they neither moved nor spoke. But then they realized what a trick had been played upon them, so they ran and surrounded the donkey, and danced and shouted and blew on their conch shells, and beat on their drums and waved their *lathis* in the air, and laughed and laughed. The donkey was so ashamed he hid his head. Then the merchant hearing the great noise came running. When he saw that his deceit was discovered he too hung his head in shame. Then the villagers thought that the donkey had learned by bitter experience how foolish it was to try to be something greater than one's self. And that the merchant had realized how wrong it was to steal other people's food for his own animal. Thereupon they ceased their shouting and noise, and sat down and were quiet. (*They all sit down and are silent.*) The merchant, feeling very sorry for his sin, whistled for his donkey and threw away the lions's skin for ever. On the donkey's back he put his bundle and away they went, sadder, but we hope more honest. So the villagers returned to their village, and

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the watchmen remained to watch the field. (*Act all of this.*)

The Thirsty Monkeys

Once upon a time, there was a great family of monkeys. (*All sit like monkeys, chattering and moving about.*) They were ruled by a very wise monkey-king. (*Teacher points to one child who at once jumps like a monkey to the front of the group, and then sits facing them.*) The monkey-king told his people that in the forest there were trees and plants that were poisonous, and lakes in which ogres lived. He made all the monkeys promise him that they would always ask their king's permission if they wished to eat fruit they had not eaten before, or drink water from any lake from which they had not drunk before. Having promised their king they scattered through the forest, eating and talking as monkeys love to do. (*All move about, hopping on their haunches, or running on all fours.*) One day they came to a beautiful lake, which they had not seen before, and they were very thirsty. (*All crowd into a semicircle, looking very thirsty, and admiring the water.*) But they were loyal to their king and did not drink. Then the king also arrived, and said 'O, monkeys, why do you not drink?' They all bowed low and said, 'O, King we remembered our promise to you'. (*The king speaks and all reply, bowing low.*) The king was pleased and with mighty strides at once walked around the shores of the lake, looking at the footprints in the sand.

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(The king stalks about, arms folded behind his back, looking very carefully at footprints.) He noticed that though there were many animals' footprints going down to the water, there was not even one footprint coming back. Then he hurried back to his people, and said to them, 'O monkeys, you were right to wait for me, as, surely, a very wicked ogre lives in this lake.' The ogre was so angry when he heard the king say this that he rose right up out of the lake, and roared with fury, and threw his arms about in a rage. *(Teacher points to one child who runs to the centre of the lake, crouches down and then rises up in fury like an ogre.)* All the little monkeys cried with fear and crouched down close to the earth. *(All crouch and cry.)* But the king of the monkeys only smiled and folded his arms like a king and said, 'Are you the ogre of this lake?' The ogre roared and threw his arms about and said, 'Yes, I am' and the monkeys cried more loudly at the sound of his voice. *(All whimper.)* But their king motioned them to be silent and brave, and said, 'O ogre, we shall drink from your lake in safety, for we shall not go near the water as we drink.' The ogre roared more loudly and said, 'How can you drink unless you come close to the water,' and threw his arms about and was very fierce. But the king of the monkeys only smiled and beckoning all the little monkeys to follow him, he ran over to a field of reeds and he plucked a long reed. Then the king blew mightily through his reed so that instantly it became hollow. And then all the little monkeys did

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the same, and their reeds became hollow too. (*All run, pluck and blow.*) And the king and all the little monkeys ran back to the lake, and kneeling down, far from the water, they sucked the water, through the reeds and all drank their fill. When their thirst was quenched they threw down their reeds and ran away into the forest, laughing and talking all the way.

The Grateful Elephant

Once upon a time there was a group of carpenters living in the forest. All day long they worked, chopping down trees, sawing up logs and carrying them to the river to float down to the city far away. (*On the word chopping point to several children who at once begin to chop; on the word sawing point to several children who do it; on the word carrying point to all the others who begin to carry.*) Thus all were busy and happy. One day an elephant was walking near them in the forest, when suddenly he stepped upon a huge splinter of wood. (*Point to one child who becomes the elephant and walks like one, swaying to and fro.*) This pained him so that he could not step upon that foot, and knowing that the carpenters were kindly men, he limped over to them, and making a salaam, showed them his foot, moaning softly to tell them of his pain. (*Elephant steps on thorn and then hops on one foot, still swaying as an elephant would, and moaning with a soft deep voice.*) At once the carpenters' pity was roused, and they flung down their tools (*vigorously*). The

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chopping carpenters ran to the river for water. (*They run swiftly to a corner, scoop up water and return.*) The sawing carpenters ran for small bits of wood and built a fire, blowing on it to make it burn swiftly. (*The sawing group do this, vigorously.*) The carrying carpenters sharpened a knife on a stone and, begging the elephant to be seated, they very carefully cut out the splinter of wood. Then the sawing and chopping carpenters each poured a handful of warm water on the wound until it was clean. The carrying carpenters bound it up with their turbans, which they moved from their heads. (*All act this, then each removes his turban and binds it on.*) The elephant was very grateful. Then they all lay down to sleep. In the morning the elephant was quite comfortable. He announced that thereafter for a part of each day he would first help to saw, then he would help to chop and then he would help to carry, in token of his gratitude. (*They all work as usual and the elephant helps them in turn.*) And so he did, and this was a lesson to the carpenters that kindness should be repaid with kindness.

The Golden Goose

Once upon a time there was a goose, whose feathers were of beaten and hammered gold. If he pulled out one of these feathers of his own free will, at once it grew again the same beautiful and valuable gold. Being of a kind heart he would give these feathers, one or several, to any he met who were in need, and could not help themselves. At this time

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there lived in a village a widow and her three daughters, and they were very poor; so poor they knew not where they could find their next morsel of food, and they sat in their doorway and wept. (*Teacher points to one child who walks, bent and worn, over to a corner, covers her head, and weeps. Then points out three daughters who are young, but also sad and they join their mother and weep.*) By chance, the Golden Goose passed their way, his feathers shining in the sun. (*Teacher points to one child who walks past the widow's house, like a goose, but with a very kindly air.*) The three daughters who were not weeping as much as the mother, because they were too young to know what worry meant, saw the Golden Goose. They shouted with joy, and ran to him and stopped him, and stroked his lovely feathers. (*Act this with much feeling.*) At once the Golden Goose, being so kind, knew that they were very hungry. He plucked one of his lovely feathers, and gave it to the poor widow woman, saying, 'This, sold in the bazaar, will give you food', and went on his way. But every day, being kind, he returned and of his own free will, plucked out one of his wonderful feathers, and gave it to the widow woman, and she ran off with it to the bazaar, and exchanged it for food. Her three daughters were so happy they danced and sang. (*The Golden Goose comes up to the widow, they salaam, he gives her a feather, she thanks him, and the goose goes on his stately way in one direction, the widow to the bazaar in the other direction, while the three children dance and sing.*) But one

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day, the widow said to her daughters: 'How can we be sure that this Golden Goose will come every day? When he comes today I shall invite him into our house, and by force pluck every one of his feathers. I shall then store them safely away, and by selling them as we need, we shall be sure of enough food for the rest of our lives.' The three daughters begged their mother not to repay kindness with cruelty, but she folded her arms and stamped her foot and told them to be quiet. (*This is acted with much feeling.*) So the Golden Goose came, and with much politeness the widow invited him into her house, and when he was inside, and seated on a stool, she hastily bound his feet, and plucked out all his beautiful feathers. But her three daughters could not bear the sight, and ran far off and hid their eyes and wept. Then the Golden Goose was very sad, and when the widow let him go, he crept away to the wood, and they did not see him again. When evening came the three daughters went back home and found the widow weeping before her door, and at her feet a great bundle of white feathers of no use to any one, because the golden feathers when plucked against the will of the Golden Goose, turned instantly from gold to ordinary white feathers. So the widow had to work very hard after that for her food, because she had returned cruelty and greediness for kindness.

The Fowler and the Quails

Once upon a time there was a bird-catcher, who daily went to the fields, net in hand. Then, standing

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very still he would imitate the call of a quail. (*Teacher points to one child, who walks on tip-toe, to front of class and whistles or trills softly.*) All the quails on hearing him thought he was their king, calling them, and would run to him. Whereupon he would fling out his net and catch all of them. (*All waving their arms, run to the bird-catcher. He flings his arms wide as though throwing a net, and all crouch down in fright as though caught.*) Then one day a very wise old quail came to visit them. (*The teacher points to one child who, walking as though a very old bird, goes up to all the little quails waving his arms and whistling and trilling in a very important manner.*) He told them what silly quails they were, to be caught like all their cousins. And he advised them to play a joke on the fowler. When he called they would all run to him, and he would as usual fling his net over them as he had done over their cousins. When all were caught they were to trill three times, and on the third trill all would at the same instant raise their wings and fly. They would thus, by working together, be able to lift the heavy net and fly off to the nearest bush. The net would catch on the bush and they could all drop out underneath it and run away. This was very good advice, and the next day they did exactly as he said. (*The fowler walks out, whistles and trills, the quails run to him, are caught, then they trill three times, flap their wings and fly away together, catching the net on a pretended bush, dropping out underneath it, and run away trilling and*

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whistling happily.) Then the fowler was very angry, as he went home empty-handed. (*He walks away sadly.*) And when he reached home his wife was very angry, as she had to make a new net. (*Teacher points to one child who goes to a corner awaiting the fowler, and shows him the empty purse, the empty food pots and bewails the fact that she must make a new net.*) Three times this happened. The little quails grew fat and large. But then, as so often happens, they grew tired of working together, and the fourth time the fowler threw the net over them, one quail instead of trilling three times blamed his neighbour for stepping on his toe. And another, instead of trilling, complained that his feathers were ruffled. And two quails pushed each other, trying to be in front of everybody else. They were so busy quarrelling they failed to lift the net, and the fowler snatched them all up and took them away to be sold in the bazaar. (*The children act this.*) This is a lesson to us, not to be like the silly little quails, but to work together.

CHAPTER X

Relays

RELAY races of all types should be one of our most frequent activities. They may be used in a large or small area, and with or without equipment. If properly supervised, they are an extremely valuable activity.

The possible values of relays

1. Relays may provide every type of activity: running, skipping, hopping, jumping, chasing, catching and throwing, carrying.
2. In relays the players may compete as individuals, or in couples, trios or quartets.
3. Relays are team games. Every one competes therefore, not for herself, but for her team.
4. During a games period, several relays may be played, and the teams re-formed for each one, thus giving useful experience in changing loyalties. The value of this cannot be too strongly emphasized in schools where many castes and communities are represented, or in those where cliques and groups tend to develop.
5. In relays every one has an equal chance to play.

The possible defects of relays

1. Relays provide, probably, the easiest method of

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teaching children to cheat. If a teacher is not alert and observant, she *may* think that by using relays she is teaching her pupils to co-operate as a team; but because she does not insist upon obedience to rules she is, in fact, actually giving constant experience in successful cheating. The cheating habit, if successfully used in games, appears to carry over as a habit into the classroom and daily life.

If cheating is to be avoided, the rules must be very strictly observed, in *all* relays, as follows:—

(a) No runner may cross the starting-line until the *previous* runner has crossed that line.

(b) If an object is to be exchanged, it must be done *before* the runner who receives it crosses the starting-line. This waiting to cross the line provides, usually, the greatest temptation to cheat. A team is so anxious to win, that the girl who is to run next stands exactly *at* the line, poised and eager to run. In her excitement she may, quite innocently, step over the line too soon. But others are certain to note that she breaks the rules. If she is not checked they will be tempted to do the same. It is very difficult to watch several teams at once. If the teacher is not able to observe quickly, it is best to permit only two teams to compete at the same time.

If the games courts have been laid with brick boundary-lines as suggested in *How To Lay Out Games Courts* on page 326, the brick lines make ideal starting-lines for relays, as they may be clearly seen by players and judges, and are not rubbed out during play.

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Notes.—1. For the age-groups *up to* 9 years a useful relay distance is secured by playing across a throwball court, which gives a running distance of 30'. This may be used for all strenuous relays such as hopping, skipping, animal imitation, and ball carrying relays, etc.

• Playing the *length* of the throwball court gives a running distance of 50'. This may be used for all running, hoop rolling relays, etc.

2. For age-groups *above* 9 years, the length of the throwball court (50') may be used, but as the court is only 30' wide, this may cause crowding. If possible, play *across* the netball court (50') as this permits more space in between teams.

3. For the school with only a courtyard or veranda, permanent starting-lines for relays may be painted upon the floor.

Rope skipping relays

If all are to have an equal chance, each player must be actually skipping the rope *before* she crosses the starting-line. A few steps are usually necessary after starting, but before actually skipping rope. Therefore, two starting-lines should be drawn, one behind the other, and if space permits, about 6 feet apart, thus:—

A —————	{	Relay teams stand behind this line.
		Runner starts from <i>behind</i> this line.
B —————		Runner must be skipping when she crosses this line.

The relay teams stand behind line A. Until a player

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has received the rope she may not cross line A. Having received it, she begins to skip. She must be skipping when she crosses line B. If she is not, her team is disqualified.

If these rules are strictly followed, the teacher will find that relays are increasingly popular, are conducted without argument or quarrelling and, most important of all, the class develops the correct attitude toward cheating, and soon lays as much stress upon obedience to rules as upon winning.

Note.—Sometimes the teacher has difficulty in deciding which team finished first. Therefore, give the first girl in each team a coloured band to tie round her neck or arm. The first girl stands at the head of her team as the relay begins, and is again at its head when the relay finishes. The coloured band helps the teacher to note the winning team.

A. KINDERGARTEN RELAYS

Teams stand side by side in single file behind a starting-line. Do not put more than six in a team, as children of this age are too impatient to wait very long for their turns.

In all these kindergarten relays any number of players may take part and the minimum of equipment is needed.

Running Relay

Place a bean bag about 15' in front of each team. First player in each team, on the signal runs forward around the bean bag, returns and crosses the

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starting-line. Then the second player runs, and so on until all have run. Team finishing first, sits.

Run and Touch Relay

The method is exactly as above, but each runner is required to touch a wall (for example). Teacher must make sure that each runner in each team does touch it.

Run and Carry the Bean Bag Relay

The method is as for Running Relay, but the first runner in each team holds a bean bag. She carries it with her, as she runs around the 'goal' (a bean bag on the ground 15' in front of each team), returns, crosses the line, and hands the bag to the second runner who continues.

Run and Carry the Ball Relay

When they are able to carry a bean bag, give each team a ball to carry, as it is more difficult to hold and to hand on to the next runner.

Run and Leave It Relay

Play as Run and Carry the Bean Bag Relay, but the first runner carries the bean bag to the goal, leaves it there and runs back across the starting-line. The second runner then runs, brings back the bean bag, and gives it to the third runner who leaves it at the goal. The fourth runner brings it back to the fifth runner, who leaves it at the goal, and the sixth runner brings it back.

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Run in Couples Relay

Play as Running Relay, but runners stand in couples, and run around the goal and back with joined hands. If any couple drops hands the entire team is disqualified.

One Goal Relay

Play all of the above relays, *not* with a goal for each team, but with one goal at an even distance from all teams. This is a difficult relay for kindergarteners, as they must meet and pass others while running. They also find it difficult to make their way around the goal when others are there at the same time. But they enjoy overcoming these difficulties, and this is a popular relay.

B. RELAYS FOR DEVELOPING SKILL IN HANDLING THINGS FOR PUPILS ABOVE KINDERGARTEN AGE

Stone Pass Relay

Players; Any number.

Equipment: For each team ten stones or bricks at least the size of an egg, or ten sticks 6" or 8" long may be used.

Formation: Relay teams of not more than fifteen players each.

Method: All teams stand behind a line facing the same direction, and at least 6' apart. Then, if there are an even number of teams, each two teams turn to face each other or teams may stand one behind the other. Players in each team stand side by side.

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Then, beginning at the left end of the line, each player grasps with her right hand the left wrist of the player next to her. Thus, except the end player, each player will have only one free hand, and that hand will be grasped at the wrist. Then place the ten stones in a pile at the feet of the player at the left end of each line. On the signal she picks up the stones one by one with her left hand and places them, one by one, in the left hand of the player next to her, and so they are one by one passed down the line. As each stone reaches the last player she drops it at her feet. When she has secured and dropped all of the ten stones, she calls 'Sit'. Team sitting first, wins.

Fundamentals: 1. No player may at any time release her grip of her neighbour's wrist.

2. If any player drops a stone, she must recover it without releasing her grip. Therefore, she calls 'Bend', and the entire line must as quickly as possible step forward, bend with her as she recovers the stone, and then return to its proper place. Penalty, if any player releases her grip, is disqualification of the entire team.

Scarecrow Relay

Players: Any number.

Equipment: Six small stones or sticks for each team. A line marked at the side of the field, beyond which the Scarecrows must stand.

Formation: Divide players into teams of six players each.

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Method: Teams stand behind starting-line. Teacher marks, in a line in front of each team, six small circles about 6' apart. The first girl in each team is a ryot, the second girl is a crow, the third is a ryot, the fourth a crow, etc. The first girl in each team, the ryot, holds all the pebbles. On the signal, she hops forward and in each of her six circles drops a stone, then hops back, touches the outstretched hand of the second girl, the crow, who hops forward and picks up the six stones. She then hops back, puts the stones into the hand of the third girl, a ryot, who hops forward and plants them again, etc.

If any player makes a mistake she continues, but on completing her turn, she must run over to the side and assume a comic position as a Scarecrow, and remain so until the relay is ended.

Fundamentals: 1. Stones, or sticks, must be dropped in the circle and remain there. If they roll out, they must be recovered by the same player and dropped in again.

2. It is a mistake, and a player becomes a Scarecrow, if she touches the ground with her second foot, or a hand, or her body. She must, from the time she crosses the starting-line and returns across it again, hop on one foot only.

Scoring: Twelve points for finishing first. Deduct one point for each Scarecrow.

Note: To avoid delay in making the six circles for each team, the following method may be used. Mark the starting-line. Arrange teams behind it. The teacher runs to a point about 6' in front of the line,

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asks No. 1 in each team to run forward until they stand in line with her, and then marks the first circle. Teacher again runs forward 6'; the same players again run to stand in line with her and mark that circle, and so on until all six circles have been marked.

Exchange Relay

Players: Any number.

Equipment: A bean bag, stone or ball for each team.

Formation: Teams of not more than ten players each. Each team arranges itself in partner formation. Partners face each other across a space anything from 15' to 50' wide.

Method: Each team numbers off, partners numbering consecutively. The player at the head of one line will be No. 1, her partner at the head of the other line will be No. 2, the player standing next to No. 1 will be No. 3, and so on. All odd numbers will thus be in one line. Their partners facing them in the other line will all be even numbers. No. 1 in each team holds the object. On the signal she runs across, gives the object to her partner No. 2 *and sits*. No. 2 runs across and gives it to No. 3, who runs across and gives it to No. 4, and so on until all have (i) exchanged the object, and (ii) have exchanged places.

Fundamentals: 1. As soon as a player has exchanged the object she must sit. This makes it easier to control the game, and also allows each team to note the progress of other teams. A line must be

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drawn, behind which all players must remain until the object is received. Failure to do so disqualifies the team. The game is conveniently played across a teniquoit or netball court.

2. Emphasize exchange of object in one swift movement, without tumbling. If the object is dropped, it must be recovered by the person who dropped it.

Variations: Each team is given two objects to exchange, one for each hand. At first give two similar objects, but as skill increases, provide one round object such as a ball, and one thin object such as a small stick or ruler; or use a brick and a tiny pebble.

Roll the Basket Relay

Players: Any number.

Equipment: For each team, a basket, a phenyle drum, barrel, or any cylindrical object which rolls easily.

Formation: Single files. At least 20' in front of each team place a stone or bean bag as a goal.

Method: The first player in each team stands just behind the starting-line, and places her basket on the line. On the signal she rolls the basket forward with her hands, around the goal-line and back across the starting-line. Then the second player continues, and so on, until all have rolled it. The last player places the basket on the starting-line, takes her place at the head of the team, and the team sits.

Fundamentals: 1. The basket may not be picked up, but must be rolled.

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2. The next player may not touch the basket until the player rolling it has delivered it across the starting-line.

Variations: 1. The basket may be rolled with one hand only. Specify either the right or the left.

2. Require the rolling to be done with the feet.

3. When first rolled with the feet, allow either foot to be used. As skill increases, specify which foot.

Box Relay

Players: Any number.

Equipment: For each team, a box or bowl in which three objects of varied size are placed. They might be a pencil, a flat pebble, half a brick or a large stone. Mark a starting-line, behind which all teams stand, and a goal-line at least 30' away. In between starting- and goal-lines, mark for each team, three stations for the objects.

Formation: Teams stand in single files.

Method: First girl in each team holds the box. On the signal she runs forward, places one object from the box on the first mark, another on the second mark and the third on the third mark. Then with the box in her hand, she runs across the goal-line and returns, handing the box to the second player in her line, who races forward, picks up the three objects one after the other, and places them in the box. She then crosses the goal-line, returns, hands the box to the third player, who places the objects on their marks, and so on until all have run. The team finishing first, sits.

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Fundamentals: Objects must be placed on their marks. They may be placed in any order, and the order may vary with each player. But they must be picked up in the order in which they lie. 'To cross the goal-line' means that both feet must be on the ground upon the other side of the line. For the kindergarten, this may be played with one object only. For older players, increase the number, the variety of the objects and the distance to be run.

Pick the Stone Relay

Players: Any number.

Equipment: One bean bag or piece of brick for each player (less one). Or there may be a variety of objects. But there must be one object for every player (less one). They must all be placed along a goal-line which is the same length as the starting-line.

Formation: All players stand in one line, facing the goal-line. A throwball or netball court is convenient for this game. One end-line is the starting-line, the other end the goal-line.

Method: Players number off in fives. All those having the same number are on one team. There will be a team of ones, a team of twos, etc. On the signal, every one races across to the goal-line and tries to pick up one object. She then races back to the starting-line. As there is one object less than the number of players, one player will fail to get an object. She then drops out. One more object is removed, and the game continues. The player remaining in last wins for her team.

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Fundamentals: 1. No player may snatch an object away from another player, nor pick up more than one object.

2. If a player secures an object, and then drops it, it belongs to the person who manages to pick it up.

Variations: This may be played (a) if the group is small, until only one player is left; (b) if the group is large, a certain number of times, that is, five or six times; (c) with a time limit, that is, three minutes. For both (b) and (c), the team wins which has the largest number still playing, when time is called.

To and Fro Relay

Players: Any number.

Equipment: A bean bag for each team, and a 12" circle marked on the floor 10' in front of the starting-line.

Formation: In relay teams.

Method: (a) *If played in the classroom.* First player in each team holds bean bag. On the word 'Go', she runs to the circle, puts bag in it, returns to her seat. When she is seated, she slaps both her hands on her desk. The next player runs up and picks up bag, etc. Line finishing first, stands.

Variations: 1. As skill increases, use a waste paper basket instead of a circle. Basket must not be knocked over.

2. Instead of the bean bag, the first player in each line holds a match-box, with a small pebble, or a broad bean in it. On the word 'Go', she runs up, puts the box in the circle or basket and returns. The

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next player must run up, take the pebble or bean out of the box, close the box, put it in the basket, return and give the pebble or bean to the third player. She runs up, picks up the box in the basket, and returns, and so on.

(b) *If played in the courtyard or compound :*

1. Play as above, with teams sitting on the ground.
2. Teams sit on either side of, and facing, a 24" circle. Each team has a different colour for its bean bag. All use the same circle.

Stone in the Hole Relay

Players: Any number.

Equipment: Five stones or bean bags for each team.

Formation: Teams, of six each, stand one behind the other on the edge of the courtyard facing a line of five circles. The first circle is 4' from edge of courtyard (or starting-line), the second circle 7', the third circle 12', the fourth circle 15', the fifth circle 20' away.

Method: The first player in each team tries to throw a stone or bag into the first circle. If she succeeds, she tries to throw a bag into the second circle, and so on, until she fails to throw into a circle. She then stops and her score is counted. Score 1 for the first circle, 2 for the second, 3 for the third, 4 for the fourth, 5 for the fifth. The bags are collected, the second player takes her turn, and so on until all have played. Stones or bags which land in the circle but touch the edge of it, are good, if no part of the stones or bag protrudes over the edge.

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Variation : As skill increases, use 4" squares of heavy cardboard, or empty match-boxes.

Scoring : Each team adds its total individual score. To this, the team finishing first adds 10 points, the team finishing second adds 5 points, and the team finishing third adds 3 points.

C. RELAYS FOR DEVELOPING SKILL IN BALANCE

Roll the Hoop Relay

Players : Any number.

Equipment : One hoop for each team.

Formation : Relay teams, standing in a line.

Method : The first player in each team, stands with one hand on the hoop. Both player and hoop must be behind the starting-line. On the signal, the hoop is rolled forward and across the goal-line. The player then stops it, reverses and rolls the hoop back to her team, and across the starting-line. The second player then takes it and repeats. The team finishing first scores 25 points, *minus* 1 point for every time the hoop drops flat on the ground, and 5 points for every time the hoop is rolled wildly so that it clashes against another's hoop.

Fundamentals : The hoop should be struck smartly with the palm of the hand, and driven forward in a perfectly straight line. This provides valuable experience in developing a sense of direction. Players should keep up with their hoops, taking long easy strides with heads well up.

Variations : 1. Teams stand in a very large

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circle. Hoop must be rolled by each player around the circle without touching any player on the way.

2. Instead of a goal-line, place a stone or bean bag 50' or 100' in front of each team. Players must roll hoop continuously without stopping, from behind line, around the goal and back across the starting-line.

3. Have only one goal for all teams. It should be about 100' away. All hoops must be rolled around this one goal. A netball court is useful here. All teams stand behind one end-line, and hoops are rolled around the opposite goal post. This is difficult, as each player must not only roll her own hoop, but keep it away from all other hoops.

Snake Relay

Players : Any number.

Equipment : None.

Formation : Single file.

Method : All files 'take forward distance' (each player places her hands on shoulders of girl in front of her, then lowers hands, but keeps that distance).

On the signal, No. 1 in each line folds her hands behind her back, turns, and runs in and out between the players in her line, in a zig-zag fashion. Reaching the end of the line, she turns, and comes back in the same way to her own place, then shouts 'Go'. No. 2 then does the same thing, but begins by running forward and around No. 1. No. 3 in her turn must go forward and in between Nos. 1 and 2, and then down the line and so on. The team finishing first, sits.

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Fundamentals: 1. Players must keep arms folded behind their backs while running. Failure to do so disqualifies a team.

2. Emphasize that this relay is a test of balance. Players should try to avoid touching any one as they run. •

Variety Play

Players: Any number.

Equipment: Preferably a net ball, but a coconut, wood-apple, brick, or cube of wood may be used.

Formation: Single file.

Method: The first girl in each team holds the ball or object. Players stand with hands over their heads. On the signal, the ball is passed over their heads. When it reaches the last player, she calls 'Turn'. The entire team instantly turns *left*, and the ball is passed down in *front* of the line. When it reaches the last player, she calls 'Turn'. The entire team instantly turns completely about, and the ball is passed *behind their backs*, down the line. When it reaches the last player, she calls 'Turn'. The entire team turns *left*, so they are facing the opposite direction in which they began the relay. The ball is again passed overhead. When it reaches the last girl, she calls 'Sit' and the team sits.

Fundamentals: 1. Emphasize making turns *exactly* together, and passing in even time.

2. If any player drops the ball, she must recover it, and *return to her place* before passing it.

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Variations: 1. As skill increases, require that when passing the ball down in front and behind the line, one hand must be held behind the back.

2. Only one team plays at a time, while the others watch. This is useful, as it allows for pointing out mistakes or good performances. Time is kept; the team finishing in least time wins.

Turning Relay

Players: Any number.

Equipment: A ball or bean bag for each team.

Formation: Divide into equal teams. Teams stand in single files, behind a line.

Method: The first player in each team holds the object. On the signal, the object is passed *over the heads* of all players to the last player. Each player must receive it, and pass it on. When the last player in the line gets it, she calls 'Left turn'. Instantly every player in the line turns to her left, and the object is passed *up* the line, in *front* of all players. When the first player in the line gets it, she calls 'About turn'. Instantly all turn and the object is passed *down* the line *behind* the backs of the players. When the last player gets it, she calls 'Sit'. The line sitting down first, wins.

Fundamentals: Every player must secure and hand on the object, each time it is passed down the line. If any player drops the object, she alone must recover it and return to her place before she passes it on.

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Jump the Stick Relay

Players : *Any number.

Equipment : A bamboo stick about 6' long for each team.

Formation : Teams of not more than twelve players.

Method : Each team stands in single file. A bean bag or stone is placed about 20' in front of each team as a goal. On the word 'Go', the first player in each line runs forward, around the goal, returns and holds one end of the bamboo so that No. 2 in her team may grasp it. Then with each of them holding one end of the stick, they run to the end of their line, each member of the team jumping over the stick with both feet as they pass her. Having reached the end of the line, No. 1 releases her end of the stick and stops. No. 2 holding the stick runs up, around the goal and back, hands the end of the stick to No. 3 and they run down the line, with every member of their team jumping over the stick as they pass. No. 2 then stops at the end of the line, and No. 3 runs, and so on until all have run. Team finishing first, sits.

Fundamentals : Every member of the team must jump over the stick each time. To jump, means to place both feet together on the ground, leap into the air over the stick, and land with both feet together. If any player hops, or strides, over the stick, her team is disqualified.

The stick should be held about 6" from the ground for beginners so that they may jump correctly.

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This relay is a good display item if the stick is held high, and the jumping is done in even rhythm.

Leg Jump Relay

Players: Any number.

Equipment: None.

Formation: Single files of not more than 10 or 12 players.

Method: Teams stand at least 6' apart. Then all teams turn, face the same direction, and sit at arms' length. On the signal, No. 1 in each line jumps up, runs down *behind* her line around the last girl, and returns, in front of the line back to her own place, by stepping over the outstretched legs of her team. On reaching her own place, she sits. No. 2 then jumps up, steps over the legs of No. 1, runs down behind the line and up in front of it, as No. 1 did. No. 3 must step over the legs of Nos. 2 and 1, and so on. The last girl in each team will jump over all the outstretched legs, then run down behind the line and sit. Team finishing first, stands.

Fundamentals: 1. Seated players must keep their legs together, and motionless. Each player when advancing, must step, hop, or jump over each player's legs. If she misses any one, the team is disqualified.

2. No player may begin her turn, until the preceding player is *fully seated* after completing her turn.

3. Stress hopping or jumping lightly.

Variations: 1. Each player must *hop* on one foot over the outstretched legs of her team.

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2. Keeping both feet together, jump over the out-stretched legs.

Skipping Relay

Players: Any number.

Equipment: None.

Formation: Single files.

Method: Place a stone or bean bag as a goal about 20' from each team. No. 1 player in each team skips forward, around the goal, touches the hand of No. 2, then goes to the end of her line and sits. No. 2 repeats, and so on until all have skipped. Team finishing first, sits.

Fundamentals: 1. Skipping must be done lightly, on the toes, with free swinging of the arms, and as joyfully and gracefully as possible.

2. If any player loses her balance, fails to skip, takes steps, or runs, her team is disqualified.

Variations: 1. (a) Skip as partners. (b) Skip in threes. (c) Skip in fours. Hands must be joined before the starting-line is crossed, and remain joined until it has again been crossed, otherwise the team is disqualified.

2. Skip to the goal-line, *hop* back.

3. Skip to the goal-line, *run* back.

4. Whirligig skipping relay—play as Whirligig Relay (p. 248) but players skip instead of run.

Heel and Toe Relay

Players: Any number.

Equipment: None.

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Method: Fix the goal 15' in front of each team. The first player in each team walks forward, as described below in Fundamentals, around the goal, returns across the line, and slaps the hand of the second player, who repeats. The team finishing first, sits. Heel and toe must constantly be in contact.

This is a very tiring relay and extremely good for developing balance. As it requires time, put only 4 or 5 players in each team.

Fundamentals: Players start by placing left feet forward, and then place right feet so that their heels touch left toes. Then place left feet forward so that their heels touch toes of right feet, etc. Toes and heels *must* touch each time.

Hopping Relay

Players: Any number.

Equipment: None.

Formation: Single files.

Method: On signal, No. 1 in each line hops forward on one foot, crosses the goal-line about 15' away, and returns, touches hand of No. 2, goes to the end of the line and sits. No. 2 hops, returns, touches hand of No. 3, and so on until all have hopped. Team finishing first, sits.

Fundamentals: 1. Players must hop to the goal-line, or from the goal, on the same foot. They may change to the other foot *behind* the goal-line, but at no time, either while hopping or changing, may both

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feet be upon the ground at once. If so, the team is disqualified.

2. *Emphasize hopping in even rhythm, and on the toes, lightly.*

Variations : 1. No. 1 player in each team is given a ball, or bean bag or bamboo pole to carry as she hops, and to hand on to the next player.

2. As skill increases, each team stands in double lines, as partners. Partners join hands and hop. If they drop hands while hopping, the team is disqualified.

3. Put down a bean bag, or stool, or mark of some sort, about 10' in front of each team. First player in each team hops forward, around the mark, returns, touches outstretched hand of second player who repeats, etc.

4. *Change Hop.* Players hop on *right* foot up to the mark, on *left* foot back to starting-line.

5. *Hop and Carry.* Same as 4, but each child carries a ball as she hops, preferably a net ball.

Scoring : If there are 10 players in a team, the team finishing first scores 10 points. Deduct 1 point for each mistake a player makes. It is a mistake if a player, while hopping, touches the ground with a second foot, or a hand, or any part of her body.

Circus Relay

Players : Any number.

Equipment : None.

Formation : Single file, behind a starting-line, facing a goal-line about 25' away.

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Method : The first player in each team *hops* to the goal-line, the second player *skips*, the third *hops like a rabbit*, the fourth *walks like an elephant*. Repeat as many times as are necessary, according to the number of players. All players run back after crossing the goal-line. Team finishing first, sits.

Fundamentals : No player may change from her circus way to running until after she has crossed the goal-line. If she does, her team is disqualified.

Bird and Animal Relays

Players : Any number.

Equipment : None.

Formation : Single files.

Bunny Relay : Each player hops like a rabbit around the goal-line and back. This is exhausting; therefore goal-line should not be more than 10' away.

Bear Relay : As above. Players proceed on all fours, like a bear.

Duck Relay : As above. Players flap arms and waddle up and back in imitation of ducks. Goal-line not more than 19' away.

Giraffe Relay : Players imitate a giraffe. Arms fully extended over head, to represent the neck; thumbs interlocked, fingers curved forward to represent the head; knees stiff; long strides.

Line Run Relay

Players : Any number.

Equipment : None.

Formation : Single files of 10 or 12 each.

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Method: Place a bean bag or stone as a goal, 30' away for small children, and up to 100' away for pupils above 12 years. On the signal, each entire file runs forward around its goal, and returns. Each player must keep her position in the file, and may not touch or push any other player, or leave her place in the file. The team wins which first returns to its original place and position, and sits.

Fundamentals: This relay provides useful experience in balance and in moving with a crowd. Any player pushing or shoving disqualifies her team.

Emphasize all players starting on left foot.

Luggage Van Relay

Players: Any number.

Equipment: None.

Formation: In relay teams of 5 players each facing a goal-line 20' away.

Method: Players stand in lines of 5, one behind the other, *arms about each other's waists*. On the word 'Go', the first team moves forward in this formation around the goal, back and across the finishing-line. Then the second team runs. If any line breaks, that team is disqualified.

Fundamentals: If there are more than two groups of 5, the second five in each team may not start until the first five have crossed the finishing-line.

Note: If all five in each team start with the left foot, running will be easier.

Touch Relay

Players: Any number, facing a compound wall or a building.

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Equipment: None.

Formation: Parallel lines.

Method: On the word 'Go', the first player in each line runs forward, touches the wall, returns and touches the outstretched hand of the next player, who continues. As each player finishes she goes to rear of line and sits.

Slap Relay

Play as Touch Relay, but each player slaps the wall with her hand two, or three, or four times, as the teacher may decide. Team finishing first, wins.

Rescue Relay

Players: Any number.

Equipment: None.

Formation: Single files, facing a goal-line not less than 30' away.

Method: The first player in each team goes to the goal-line, and stands there. Then on the signal she runs across to the player standing at the head of her line, catches hold of her hand and races back across the goal-line with her. Then they instantly drop hands, and the 'rescued' player rushes back and brings over the second player in line, who rushes back and brings over the third player in line, and so on until all have been rescued. The line finishing first, sits.

Fundamentals: Players *must* hold hands while being rescued. Failure to do so disqualifies the team. The player waiting to be rescued may reach as far forward

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as possible toward her rescuer and may begin running the moment her hand is securely held; but her team must be disqualified if any player crosses the starting-line before her hand has been securely held.

Bridge Relay

Players: Any number.

Equipment: None.

Formation: Arrange players in two single files with 6' or 8' between files.

Method: Each team numbers off. The teacher stands facing lines, and calls out a number. For example, she may call 'Number seven'. Instantly Nos. 7 in each team face each other, join hands and raise arms high, to form a bridge. The moment the bridge is formed, every one at the *back* of the bridge, runs under it in single file, and back to her place. Those in *front* of the bridge, turn to their left, run to the rear, join on to the line and run under the bridge to their original positions. The moment all have run under the bridge the Nos. 7 fall into their places in the line, and the line sits. The team finishing first wins, and is given a mark. The teacher then calls two more consecutive numbers, and the game continues until one team has won 5 points.

Variations: 1. The two numbers that are called *run to the front of the files*, and form the bridge. Every one runs through, and back to her place. As soon as the two numbers forming the bridge are back in their places, the line sits.

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2. The teacher calls the number, *and a place*; for example, 'Number three, south end of the teniquoit court'. Every one instantly runs to that spot and the Nos. 3 form the bridge. The line runs through. All return to their original places, form line properly, and sit.

3. For a class with more than 24 players, divide into equal teams. Then call two consecutive numbers, for example 'Numbers five and six'. Nos. 5 and 6 on each team then form the bridge, and their own team only runs through it, then back to place. The team finishing first, wins.

Around the Circle Relay

Players : Any number.

Equipment : None.

Formation : Circle.

Method : Any number of players may play. All join hands, and form a circle. Number off in fives. All those with the same number belong to one team. That is, all the Nos. 1 are one team, all the Nos. 2 another, but all remain in their places in the circle. On the signal, every one turns to the left, and on the word 'Go', begins to run as fast as possible, trying to pass every one in front of her. When any player is passed, she must instantly stop, go to centre of the circle, and sit. Players continue running until only one is left. She is declared the winner for her team.

Fundamentals : 1. Players must pass each other on the *outside*, or be disqualified.

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2. Players, when passed, must instantly stop running, go to the centre of the circle, and sit.

Variation: Play three periods of two minutes each. At the end of each two minutes, blow the whistle. Players stop and sit. Count the numbers still in each team. At the end of the third period, the team having the best total score, wins.

Lie in a Circle Relay

Players: Any number.

Equipment: None.

Formation: In teams of even numbers. Each team joins hands, forms a circle, drops hands, sits, and then lies down. Teacher appoints No. 1 in each circle.

Method: On the whistle, No. 1 in each circle jumps up, runs around her own circle and back to her own place, and again lies down. She then calls 'Go'. The next player on her left jumps up, runs around circle, returns to her place, lies down, calls 'Go', and so on until all have run. When a team finishes it sits up. Team finishing first, wins.

Fundamentals: 1. No player, while running around the circle, may touch another player's head or body.

2. A player after running around the circle must, before she calls 'Go', be lying completely down, that is, with her head touching the floor.

Variation: Instead of lying down, players may be required to fold arms, or sit cross-legged. If so, arms must remain folded when getting up, and players must

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be seated, with arms folded before calling 'Go'. Do not permit arms to be folded when running, as a fall might then prove dangerous.

Sitting Circle Relay

Players : Any number.

Equipment : None.

Formation : Draw a circle with a ten-foot radius. Then players, standing in single files, arrange themselves in star formation at equal points around the circle, facing inward. No. 1 in each team, stands on the circumference of the circle.

Method : All players stand with folded arms. On the signal, all teams sit. Instantly the *last* player in each line stands, unfolds her arms, and runs to her left, outside the circle of teams. As she runs, her team stands, and moves back one place. The runner on returning to her team, runs to the head of the line and claps her hands. Instantly her team sits. At once the last player in the line jumps up, unfolds her arms, turns left, runs around outside and returns to the head of the line, and so on until all have run. Team finishing first, sits.

Fundamentals : 1. All players must keep arms folded, except when running around outside the circle.

2. Players must not touch the girls in other lines as they run by them. If any player breaks either of these rules, her team is disqualified.

3. Players may pass each other, while running around the circle.

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Whirligig Relay

Players : Any number.

Equipment : None.

Formation : Single file.

Method : Teams stand facing a goal 30' or 40' away. On the signal, first player in each team runs forward around the goal, returns and touches the outstretched hand of the second player, who repeats. As each runner finishes, she goes to the rear of her line and sits. But while she is running, the teacher will blow her whistle, perhaps once, before runners have reached goal and twice while they are returning to their teams. Each time the whistle is blown, players must instantly stop, whirl completely around, then continue. Team finishing first, sits.

Fundamentals : Players must stop *instantly* the whistle is blown. They must whirl on one spot, and may not whirl while running. Emphasize that this relay is a test of skill in balancing, and players should try to whirl as smartly as possible.

Run for the Team Relay

Players : Any number.

Equipment : None.

Formation : Relay lines of 6 players in each line.

Method : Teams in single file behind a starting-line number off, then sit. The teacher places a goal (stone or bean bag), one at the front and another at the rear of the lines and about 15' away from them, then stands facing the lines, and calls out a number; for example

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'Five'. Instantly No. 5 in each team jumps up, runs to the rear of her team and around that goal, then runs *up to the front* and around that goal, then back to her own place in the line. The runner returning to her place first, wins a point for her team. The score is marked, another number is then called, and play continues until one team has won 10 points.

Variations: 1. Play in a circle. Entire class forms circle, and sits. Divide circle into two halves, each half to be a team. Lay a coloured band at each side of circle between the end players of the two teams. When the number is called, the runner from each team runs to her left around the circle, and back to her place.

2. *For the rainy day:* (a) Play the game in the classroom, seated at desks. Players touch the front and rear walls.

(b) Arithmetic Run for Your Team. One team is called 'The Plus Team' and the other 'The Minus Team'. If there are more than two teams, call them alternately Plus and Minus. The teacher then calls out two numbers. The Plus Team adds the numbers and the player runs *whose number is the answer*. The Minus Team subtracts them, and the player runs *whose number is the answer*. For example, if the teacher calls 'Four and two', No. 6 would run for the Plus Team (4 plus 2). For the Minus Team No. 2 would run (4 minus 2). All members of the teams may assist in the addition or subtraction. This is a very exciting and popular game.

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Changing Seats Relay

Players : Any number.

Equipment : A bean bag or stone for each team.

Formation : Relay teams, seated at desks.

Method : First player in each team holds the object. On the signal it is passed back over the heads to the last player. When the last player gets it, she calls 'Change' and runs forward to sit in the first player's seat, while all the rest of the team move back one seat. When all are seated, the object is again passed. The game continues until the first player is again seated in her own place.

Fundamentals : If any player drops the object, she must recover it, and again take her seat before she passes it on.

Variation : Each time the object reaches the last player, she must, holding it in her hand, run (a) completely around the line of seats or (b) run up and touch the front wall or the teacher's desk, and then running back to the first seat call 'Change'.

Geography Relay

Players : Any number.

Equipment : For each team a pile of cards about 4" square, each having one letter of the alphabet printed on it. Each team should have two complete alphabets.

Formation : Divide into teams of 10 players each.

Method : Each team stands in an informal group. Teams must stand so that the teacher may clearly see every one. The pile of alphabet cards are placed on

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the floor or ground in front of each team. The teacher calls 'Ready' and then says the name of a city in India which all can spell. The team scores one point which, first stands in line, holding the cards so that *as the teacher sees them*, they spell the word correctly. Play for 10 points.

Fundamentals: Letters held upside down count as a misspelling. Each word need not use all of the players, as short words cause just as much fun and excitement.

Variations: 1. Menagerie Relay. The word to be spelled is the name of an animal, or a bird.

2. Variety Relay. Any word may be called for.

Arithmetic Relay

Players: Any number.

Equipment: As above, but instead of the alphabet, each team has 2 sets of numerals up to 10.

Method: Play as above. Teacher calls a number and the class arranges itself holding numerals which, when added, total the number. For example, if she calls 28, six players could hold cards 2, 6, 8, 4, 3, 5 which added, total 28.

The team gets one point which first stands in line, with cards right side up, held as the teacher sees them, to make a correct total. Play for 10 points.

Chatty on the Head Relay

Players: Any number.

Equipment: A brass or pottery vessel, or a book, or eraser, etc.

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Formation: Each team stands in single file facing a goal-line about 15' away.

Method: The first girl in each line places the object on her head. On the signal, she walks or runs forward across the goal-line, returns and stops, *after* crossing the starting-line. The second girl then removes the object from the first girl's head, places it on her own head and repeats. The team wins which scores most points. The team finishing first, scores 25 points, minus 2 points for each time the object was *dropped*, and minus 1 point for each time it was *touched* by the hand or hands as a player was advancing.

Fundamentals: 1. Each player must balance the object on her head, *before* she crosses the starting-line.

2. The object may not be touched or removed by the next player except *behind* the starting-line.

Carry the Stool Relay

Players: Any number.

Equipment: A stool or small chair for each team.

Formation: Single files, facing a goal-line at least 20' away.

Method: The first player in each team stands just behind the starting-line. A stool is placed beside her. On the signal, she picks up the stool, runs forward with it, crosses the goal-line, puts down the stool, returns, touches the hand of the next player and goes to the rear of her line. The second player runs forward, brings back the stool, hands it to the third

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player who takes it across the starting-line again, and so on, until all have run. Team finishing first, sits.

Change Team Relay

Players : Any number.

Equipment : A ball for each team, preferably a net ball.

Formation : Teams of 5 players each. Teams play in pairs. There must, therefore, be an equal number of teams.

Method : Mark a goal about 15' in front of each team. Players stand in single file, one behind the other, No. 1 first, and No. 5 last. No. 1 in each team holds the ball. On the signal, she runs forward with the ball, around the goal, and returns to the end of her *opponent's* team; not to her own team. She then throws the ball across to No. 2 in *her own* team. No. 2 then runs, and returns to stand behind her No. 1, and throws the ball across to No. 3 on her own team, and so on. Thus at the end, both teams will be standing in each other's places. The team finishing first, sits.

Fundamentals : 1. Each throw must be perfect. If it is not caught, it must be repeated.

2. Players must not throw the ball across to the next player until they are in place directly behind the team.

Note : If space and supply of balls allow only two teams to compete at once, keep time and record it. Then two more teams compete, and time is kept.

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The final winner will be the team taking least time to finish.

Variations : Players run in pairs, each having an object on her head. Before each pair starts, and while behind the starting-line, they put one arm around the other's shoulders. If while proceeding one player drops her object, both must stop, replace objects and again put arms around shoulders before continuing.

Head Carry Relay

Players : Any number.

Equipment : None.

Formation : If played in the classroom, and the class sits in rows, each row is a team. Otherwise, arrange in teams.

Method : The first girl in each team is given a book, or an unbreakable box. On the signal, she places the box on her head, walks forward, touches the wall, returns, *crosses the line*, and then hands the object to the second girl, who repeats, and the game continues until all have taken part.

Scoring : Score 50 points for finishing first; 40 points for second; 30 points for third. Deduct one point for every time a player touches the object with her hand or hands. Deduct 3 points each time the object drops to the floor. Team having the highest final score, wins.

Fundamentals : Accurate scoring is important. Make the scorer's post an important one. Appoint a scorer for each team. She stands beside the blackboard,

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and marks each error the moment it occurs. The objects must be firmly on the head, and the hands at the sides, before the player crosses the starting-line.

Variations: As skill increases, require players to walk with arms folded, or with arms above the head; or on tiptoe; or to march around the room, instead of forward to touch the blackboard. This will involve skill in passing members of the other teams.

Note: If a book is used, be sure to tie a tape or cloth around it so that it will not be damaged if it falls to the floor.

D. RELAYS FOR DEVELOPING SKILL IN CATCHING AND THROWING

Throwball Relay

Players: 24 or less. There may be more, but players are then apt to become impatient for their turns.

Equipment: A net ball. The throwball net is in place.

Formation: Two teams of 12 players each standing at opposite ends of the throwball court, behind the back line.

Method: Teams may be called A and B. The first player in team A has the ball. On the signal she attempts, from behind the line, to serve the ball over the net, just as in a game of throwball. If she succeeds, she moves to the right side of the court and sits. If she fails she sits at the left side of the court.

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The first player in team B, recovers the ball, and then from her end of the court, attempts to serve the ball. The team having the highest score wins.

Scoring: One point for every ball served over the net.

Variation: When skill increases, mark each side of the net into four squares. Require ball to land in one of these squares.

Fundamentals: Each serve must be completed outside the court; that is, if in the act of serving, the server takes a step, that step must be *completed outside* the court. Penalty, loss of service.

Ten Trips Relay

Players: Any number.

Equipment: A net ball, preferably for each team. If not, any ball.

Formation: Divide class into as many teams as there are balls. If you have two balls, arrange two teams; if three balls, arrange three teams. Teams should consist of a multiple of three. If not, one girl must play twice.

Method: Mark three bases and a starting-line for each team thus:

Starting- X X X
line (Player No. 2) (Player No. 1) (Player No. 3)

Bases may be 10' apart at first, distance increasing as skill increases. Player No. 1 in each team holds the ball. On the signal, she throws to No. 2, who then throws over No. 1's head to No. 3, who throws

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over No. 1's head to No. 2, who throws to No. 1. When No. 1 has caught the ball, one trip is completed. When ten trips have been completed, No. 1 places the ball on the ground, and all three run back to their starting-line. When they have crossed it, the next three players in their team run to the three bases and do their ten trips, and so on. Team finishing first, sits.

Fundamentals: 1. Do not, at first, insist that each throw be perfectly caught. But the player to whom the ball was thrown must run and recover it, return to her base and then throw. Stress *accuracy*, not speed. If players are keen just on winning, and make careless throws, change the rule and require every throw to be caught. If the ball is dropped, that throw must be taken again.

2. No. 1 in each team should keep score, calling it loudly so that all may hear.

Note: This is an extremely good lead-up game for netball. It requires short, quick, straight throws, which are essential for good netball play.

Two Circle Relay

Players: Any number.

Equipment: One bean bag or ball.

Formation: Divide players into two teams. One team joins hands and forms a circle, the second team then forms an outer circle around the first team. There should be an outer circle player about 3' behind each inner circle player.

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Method: On the signal, the inner circle begins passing the bag or ball to the left, around the circle. All passes must be quick and made from the chest, or from over the head. When any player in the inner circle drops the bag or ball, she must instantly change places with the outer circle player who stands just behind her. Play does not stop, but is continuous, therefore places must be changed quickly. Play continues until bag or ball has been passed eight times around the inner circle. The number of players put out is then counted, circles change places, and the ball is again passed eight times. The team having lost fewest players, wins.

Variations: When passing skill has improved :

1. If a bean bag is used, require catch and throw to be with either right or left hand, only.
2. Use a net ball. Require all throws to be either from the chest, or overhead.
3. Players must keep both feet on the ground when catching and throwing.
4. Left foot must be kept firmly on the ground, right foot only may be lifted.

Circle Pass Relay

Players: Any number.

Equipment: A bean bag or ball for each team.

Formation: Players join hands, form a circle then drop hands, and number off in twos. Nos. 1 form one team, and Nos. 2 another.

Method: One girl in each team is captain and holds

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the ball. On the signal, the ball is passed as rapidly as possible around the circle, Nos. 1 throwing to the ones and Nos. 2 to twos. The team wins which first passes the ball around the circle four times.

Fundamentals: 1. If any player drops the ball, she must recover it and return to her place before throwing it.

2. Each captain must score the progress of her ball and when it returns to her the first time, call 'One', the second time 'Two', and so on, thus avoiding possible arguments about the score.

Variations: 1. Formation as above, teams facing inward toward the circle. When the ball reaches the captain, she calls 'One: change' and her team instantly turns around facing outward, and the ball is passed. On 'Two: change', they again face inward. On 'Three: change', they face outward. On 'Four: change', all sit. The team finishing first, wins.

2. When players become skilful in passing, specify the type of pass, underhand, overhead, chest pass, etc. Forbid stepping with the ball.

3. Specify six or eight times around.

4. Increase the circle. After players have dropped hands, have every one take two or four steps backward.

5. Divide players into two equal teams. Each team forms a circle by joining hands, then drops hands, takes three steps backward, to enlarge the circle. Each circle has a ball and passes it on. The ball must be passed around the circle four, six or eight times,

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according to the players' skill. Team finishing first, sits.

Over the Top Relay

Players : Any number.

Equipment : Preferably a net ball, but a coconut, wood-apple or any fairly round object may be used.

Formation : Single file.

Method : Teams stand behind a straight line. Place a stone or bean bag at least 20' in front of each team. The first player in each team stands just behind the starting-line and holds the ball or object. All teams take forward distance. On the signal, all players hold their hands over their heads, and the ball is quickly passed backward to the last girl, who runs with it, up beside her team and forward around the goal, returns to the head of the line, stands facing the goal, and passes the ball over her head. It is passed on down the line until again the last player in the team has it, and the race continues until each player in the team has run.

Fundamentals : 1. The ball must be caught and passed on by *each* player, every time it is passed over the head.

2. If any player drops the ball, she must recover it, return to her place and then pass it on, over her head.

3. The last player in the line must remain at the very end of the line until she receives the ball.

The penalty for breaking any of these rules is disqualification of the entire team.

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Tunnel Ball Relay

Players: Any number.

Equipment: A ball, preferably a net ball, for each team.

Formation: Divide players into teams of not more than 10 players. There must be a ball, or object for each team.

Method: The first player in each line holds the ball. All players stand with feet widespread, to make a tunnel. If players wear sarees or long skirts they should be tucked up. On the signal, all players bend forward, and the ball is passed, between their feet, to the last girl in the line. She then picks it up, runs up beside her line, forward around the goal, returns to the head of her line, facing the goal, and stops with her back to her team. She then bends forward, and rolls the ball back through the tunnel. The last player picks it up, runs and stands at the head of the line, as did the first player, and so on until all have run. The team finishing first, sits.

Fundamentals: Teams should try to stand exactly behind each other, and with their feet in a straight line, in order to make a straight tunnel. The ball must pass between the feet of each player, every time it passes through the tunnel. If it goes outside the tunnel, the girl between whose feet it should have passed, recovers it, and returning to her place, passes it between her feet, and so on. The ball, if properly rolled, should pass through the tunnel without touching the feet of any player.

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Over and Under Relay

Players, equipment, formation and goal: As above.

Method: A combination of Tunnel Ball and Over the Top Relay. To begin the relay, all teams stand with hands raised overhead. The first player in each team, holds a ball. On the signal, it is passed over the heads to the last player, who runs forward and around the goal, returns and stands with her back to the team. While she is running, the team lowers its arms and jumps, landing with the feet wide apart forming a tunnel. The ball is passed down the tunnel, to the last girl. While she runs forward and around the goal, the team jumps with feet together, and the ball is this time passed over the head. So the game continues, the ball being alternately, passed over the head and between the feet. The team finishing first, sits.

Fundamentals: As for Tunnel Ball and Over the Top Relay.

Effort should be made for rhythmic changing of position. Lowering the hands and jumping with feet apart should be done in one movement and all together. Likewise, jumping with feet together again, and raising arms should be done in one movement. One player in each team may be responsible for calling 'Change' as a signal. If done together, this is very effective game to watch.

Roll Through the Tunnel Relay

Players: Any number.

Equipment: A ball or a wood-apple or a stone for

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each team. The object must be perfectly round, in order to roll properly so a net ball provides the most fun.

Formation: Single files, facing a goal-line 10' to 15' away.

Method: One player from each team goes to the goal-line, and stands there, directly in front of and facing her team. She stands with her feet *wide apart*, to form a tunnel. The first girl in each team holds the ball. On the signal, she attempts to roll the ball *across* the intervening space, and *through* the tunnel (between the feet of the player standing at the goal). She is given one chance only. Whether or not she succeeds, she instantly runs, recovers the ball, touches the player making the tunnel, returns to her team, hands the ball to the second player, who repeats. This is repeated until all have had a turn.

Scoring: Award one point for every ball rolled *through* the tunnel, plus 5 points to the team finishing first, 3 points for second and 1 point for third place.

Fundamentals: 1. The girl who makes the tunnel may not move, or lift one or both of her feet in order to make it easier for the ball to pass through. Marks should be made on which her feet must rest; thus all tunnels will be the same width.

2. If 'the tunnel' is wearing a saree or a long skirt, it should be tucked up to her knees, to permit the ball to pass between her feet easily.

3. Ask a steady, reliable girl to be No. 1 in each team, and to keep her team's score.

Variations: 1. Lengthen the distance.

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2. Require each player to roll two balls, one large and one small, through the tunnel one after the other. (A net ball and tennis ball are a good combination.) One point is scored for each ball put through the tunnel. This is a good test of judgement, as the player must, in order to make good time, roll the balls so that they will safely go through the tunnel but not with such speed that they will roll far beyond it.

Zig Zag Ball Relay

Players: Any number.

Equipment: A ball or bean bag for each team.

Formation: Each team must have an even number of players, and form couples, facing each other, with hands joined. On the signal, couples in each team drop hands, and step backward three places. Thus each team will stand in two parallel lines, facing each other, and about 6' to 10' apart.

Method: Each team stands in two lines, facing each other. Let us call them Line A and Line B. No. 1 in Line A holds the ball or bean bag. On the whistle she throws it quickly across to No. 1 in Line B, who quickly throws it across to No. 2 in Line A, who throws it across to No. 2 in Line B. And so the ball travels down the line in a zig-zag. The team wins which finishes first, with the last girl in Line B holding the ball.

Fundamentals: 1. The object of this game is to develop accurate, swift catching and throwing. If a player fails to catch the ball, or drops it, she must

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recover it and return to her place in the line, before she throws it.

2. For kindergarteners and beginners, play with a bean bag. As skill increases, a net ball, playground ball, teniquoit ring, or badminton ball should be used.

Variations: 1. Each player catches the ball, bounces it *at least* as high as her waist, catches it and then throws.

2. Play with a tennis ball. Each player must catch and throw with one hand only.

3. Play with a teniquoit ring.

4. Each player, on catching the ball, must run around both lines of her team, return to her place and throw.

5. Each player on catching the ball, must, with both feet together, about-jump in place, landing with both feet together, then throw.

6. *Medley Zig-Zag.* No. 1 player in Line A, has at her feet a variety of objects. A good selection is a net ball, a tennis ball, a teniquoit ring or a black-board eraser, a towel or small skipping rope folded and tied. These objects must be thrown one after the other, and only one at a time. The first team passing all its objects down the line, wins.

7. *To and Fro.* Use one ball or bean bag for each team. It is passed down the line, zig-zag fashion, and then back again. The team wins which first gets its ball back to No. 1 in Line A.

8. *Double Zig-Zag.* Two balls or bean bags for each team. No. 1 girl in Line A holds one ball. The

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last girl in Line B holds the other ball. On the whistle, No. 1 in Line A starts her ball *down* the line **zig-zag** fashion while the last girl in Line B starts hers *up* the line. This requires alertness, as somewhere on **their** way the two balls pass each other. To permit passing without clashing, one ball should be thrown across fairly high, and the other low. The first few times this variation is played, balls may be marked A and B with crayon. The A ball should travel down to the last girl in Line B. The B ball should travel up to the first girl in Line A.

9. *Bounce Zig-Zag.* A tennis or net ball is used by each team. The ball is *bounced* instead of thrown.

Over the Net Relay

Players: Any number.

Equipment: A ball, preferably a net ball, for each team. If none is available, a knotted towel may be used.

Formation: This relay is most easily played upon a teniquoit, throwball or badminton court. The net is put up. Players stand at the end of the court outside the end-line. If played in a courtyard, or on a veranda, a rope may be stretched between two posts at a height of 6'.

Method: The first player in each team holds the ball. On the signal, she runs forward with it and as she approaches the net, throws the ball in the air and *over* the net. She then runs under the net and tries to catch the ball before it touches the ground. Then she runs back with the ball, across the

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starting-line, and hands it to the next player, who continues.

Fundamentals : If any player fails to throw the ball *over* the net, she must continue throwing until she does get it over. Emphasize the necessity for throwing while running, and then without a pause, getting under the net to catch the ball. Bean bags, may be used for this game but a net ball is easier to catch.

Scoring : Score one point for each player who throws the ball *over* the net and catches it *before* it touches the ground. Also score five for the team finishing first.

Bouncing Relay

Players : Any number.

Equipment : A tennis ball, or rubber ball, or a net ball, or any ball that will bounce for each team.

Formation : Preferably 6, but not more than 10, in each team. Divide each team into two single files, File A and File B, which stand facing each other, about 20' apart. Draw a starting-line behind which each file must stand.

Method : To the first player in File A give the ball. On the signal, she bounces the ball *across* to the first player in File B who bounces it back *across* to the second player in File A, who bounces it across to second player in File B, and so on until every player has bounced the ball.

Fundamentals : 1. If a player loses control of the ball and it rolls along the ground, she must recover

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it, return to the place where she made the last bounce, and continue.

2. At first, allow bouncing with either hand. As skill increases, require bouncing with one hand only.

Shoot and Catch Relay

Players: Not more than 40.

Equipment: Two net balls, one at each goal.

Formation: Divide class into four equal teams. Two teams, A and B, stand at each goal; thus each player will soon have her turn.

Method: Mark a goal-line, about 8' from each goal. One player at each goal acts as starter, stands underneath the goal, and throws the ball. The first player in team A runs forward to the goal-line. The ball is thrown to her. She has one try only at shooting a goal, returns the ball to the starter, and then runs to the end of her line. The ball is then thrown to the first girl in team B, and alternates thus until all have had a turn.

Scoring: If a player makes a goal, she scores *one*. If she makes the goal and catches the ball before it touches the ground, she scores *two*.

Three Trial Goal Relay

Players: Any number, but if more than 10, divide into two teams, one team using one goal, one team the other. If there are 10 players or less, divide into two equal teams, and use the same goal. Comment freely during the relay on style, and on success or failure.

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Equipment: A net ball for each team.

Method: In front of the netball goal, mark a three-foot line, 10' from the goal. On each side of the goal, at right angles to the side-lines, and 6' from the goal, mark a three-foot line.

The first girl in the line takes the net ball, and tries for goal from the 6' away-line on the right side of the goal. If she makes the goal, she then shoots from the 6' away-line on the left side of the goal. If she makes that goal, she then shoots from the 10' away-line. Score one for each goal made. But if she misses the first goal her turn is ended, and she scores zero for her team. Team having the highest total score wins.

Variation: As skill increases, move the right 6' away-line to 8', the left 6' away-line to 12'. The third try must be taken from the regular 16' goal-line, but directly in front of the goal.

Goal Shoot Relay

Players: Any number.

Equipment: One net ball for each team.

Formation: This game is played on the netball court. Divide class into two teams. One team stands behind the centre-line, and at its left end, facing one netball goal. The other team stands on the opposite side of the centre-line, and at its right end, facing the other goal.

Method: The ball for each team is placed on the edge of that team's shooting circle, directly in front of the goal. On the signal, the first player in each

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line runs forward to her ball, picks it up, and from that spot, without taking a step, tries to make a goal. The moment the ball has left her hand she runs forward and tries to catch the ball before it touches the ground.

(a) If she makes the goal, and catches the ball before it touches the ground she scores two points for her team, and she may try again for a goal, from the spot where she caught the ball. If she makes that goal also, she scores two more points for her team. Thus the highest score any player may make is four. She then places the ball in its original position in the shooting circle; runs back to her team and touches the hand of the second player, who runs forward and in the same way tries for the goal, and so on until all have tried.

(b) But if she makes a goal, and then fails to catch the ball before it touches the ground, she scores one point only, and is not given a second try at goal, but must recover the ball, place it on the shooting circle line, and return to her team.

Fundamentals: Netball rules must be observed. The player may not step when in possession of the ball. If she does, she may not make a try for goal, but must place the ball on the shooting circle line, and return to her team.

Stand and Shoot Relay

Players: Any number.

Equipment: One net ball or home-made ball for each team.

Formation: Team A stands in a line across the

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courtyard and faces the north goal. Team B stands in a line across the courtyard and faces the south goal.

Method: On the word 'Go', the first player in each line runs across the courtyard to her goal and makes one attempt to shoot a goal. Whether she succeeds or fails, she recovers the ball, runs back to her line, hands the ball to the second player who continues and so on. No player may cross the starting-line until she has the ball in her possession. If while running she drops the ball, she must recover it, return to the spot where she dropped it, and proceed. After a player hands the ball to the next person in line, she goes to the rear of the line and sits.

Scoring: One point for each goal made, plus five points for the team finishing first.

Variations: 1. *Line Shoot Relay.* Play as above, but players must advance to a line 2' long drawn either in front of or at the side of the goal, and standing with toes touching that line, shoot for the goal. One try only allowed. Score as above.

Note: This may be played outdoors on a netball court as well as in a courtyard.

CHAPTER XI

Rope Skipping and Pandi

ROPE skipping should be one of our frequent activities. It has many values. (i) It develops a sense of balance. (ii) It develops a sense of rhythm. (iii) It provides a lot of activity in a short time. (iv) It is useful in both small and large areas. (v) The equipment costs very little. (vi) All children, everywhere, enjoy a skipping rope.

Equipment

1. Ropes for individual skipping. The ropes purchased in toy shops with wooden handles are not suitable. Better and cheaper ropes may be purchased in a rope bazaar. Cut the rope into suitable lengths, and then tie a large knot at each end to prevent fraying. For easy skipping, the rope should be long enough to reach about 6" above the hips when one end of the rope is held in either hand, the rope touches the ground, and one foot is held on it. If bazaar ropes with knotted ends are used, the rope may be twisted about the hands to adjust the length.

2. Ropes for group rope skipping. If possible purchase Manila rope, as it does not twist. The length should be 20'. The ends should be tightly

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wrapped, and bound with either leather or heavy cloth.

Individual Rope Skipping

As quickly as possible each pupil should learn to skip rope. At first she should simply skip, with no thought of competition. When she is able to skip fairly well, rope skipping relays may be used, both individual and with the large rope.

Caution: Rope skipping may be harmful and dangerous. Pupils should not be allowed to skip against each other, in competition as to who can skip the greatest number of times. If a child's heart is not normal, long continued skipping may be dangerous.

Fundamentals: Rope skipping must be done *lightly*, on the toes. The heels should not touch the ground. In so many of our schools the pupils are permitted to skip heavily and clumsily. This is not only ugly, but is harmful to the arches of the feet. The teacher should insist that pupils skip on their toes, and a useful corrective is to ask them to skip with as little noise as possible.

Skipping with the Big Rope

The rope as already stated should be 20' long. It is useful to fit one end of it with a snap hook and to fix a ring into a wall. The rope may then be hooked to the wall, and only one person is needed to turn it.

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Skipping

1. Beginners may be afraid of the rope, so let them one by one stand beside the rope, skip once or twice, then try to run out.

2. Each player runs in, skips once, then runs out. Increase this to 3, 4 or 5 skips.

3. Form couples, and repeat 1 and 2.

4. Form couples. One girl runs in and skips once, then the second girl runs in, they both skip once, and run out together.

5. Repeat 4, but instead of couples form threes, fours, fives and sixes.

6. Repeat 4, but players number, and jump accordingly. No. 1 will run in and jump once, then stays in. No. 2 runs in and jumps twice. No. 3 jumps three times, and so on. Every one stays in and continues jumping. When the last girl is in and all have jumped with her No. 1 runs out, all jump once, No. 2 runs out, and so on, until all are out.

Rope Skipping Stunts

In all rope skipping, the heels must never touch the ground. It is necessary to emphasize this. Jumping must be lightly done, with knees and arms relaxed. The skipper should give the effect of a bouncing ball as she skips.

Rope skipping on the spot

1. Skip with both feet, 10 times.
2. Skip on left foot 5 times, right foot 5 times.
3. As 1 and 2, but turn rope backward.

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4. As 1 and 2, but cross hands.
5. In a 12" circle, skip and turn completely about in 16 skips. Feet must not touch edge of circle.
6. All of the above, with a partner, inside hands on each other's shoulders, outside hands turning the rope.

II. *Rope skipping and travelling*

1. Skip forward 16 times covering the greatest possible distance, rope turned *forward*.
2. As 1, but rope turned *backward*.
3. With feet held tightly together, and facing forward skip 4 times to the left, with a sideward hop then 4 times to the right, covering the greatest possible distance.
4. Two skippers in the same rope as in I, 6. 10 skips forward, travelling the greatest possible distance.
5. Two persons hold the rope, run forward and turn it. One player in the rope skips as they turn, all travelling forward.
6. As 5, but with two skippers in the rope, and two turning.
7. Fix a goal-line. Skippers race each other across it, by skipping 5 times turning rope forward, 5 times turning rope backward, and alternating until goal-line is crossed.

III. *Stunts with Big Rope*

1. Two players turn the rope. The others line up, run in, skip once, run out. Any one making

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a mistake must release one of those turning the rope, and take her place. The rope is turned *toward* the skipper.

2. As in 1, but rope is turned *away* from skipper.

3. Do 1 and 2, in couples, then in threes, fours, fives and sixes: not more than six can jump in a 20-foot rope.

4. Each skipper holds a small stone, runs in, skips, drops it, picks it up, skips and runs out.

5. Each skipper must hold her arms in a certain way from the time she leaves her place in line, until she has skipped and run out. The command may be: Arms folded on chest or behind back; hands on hips; hands on head; hands clasped behind neck, etc.

6. All stand in a group, not a line. One player runs in, skips once and runs out, calls the name of another, who must run in before the rope again touches the ground, and as she skips call the name of another and so on. All doing it correctly stand at the right; all making a mistake stand at the left.

7. As in 6, but all stay in, and continue skipping until five are in. No. 5 runs in and counts her skips loudly, 'One, two', etc. As she says 'One', the first skipper runs out, on 'Two' the second one runs out, and so on. She runs out on 'Five'. These five then sit down and rest, while the others have a chance.

8. As in 7, but only three skippers are called in. When No. 4 is in, all count aloud 'One, two, three, four' and turn completely about while skipping, then all run out together.

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9. All stand in line. The first skipper runs in, as close to the left end of the rope as possible, and while skipping, works her way to the right end, and says to the girl turning the rope 'May I come out?' The turner says 'No'. The skipper then works her way to the other end of the rope and asks 'May I come out?' The turner says 'Yes', and the skipper runs out.

There are very many other stunts, and all are valuable, as rope skipping may be enjoyed in the most crowded school or home. The only danger is that because children so enjoy it, some may skip to the point of exhaustion. Care must be taken to prevent this.

Rope Skipping Relays

Important note: All rope skipping relays must have two starting-lines. Behind the first line all teams stand, receive the rope, and start skipping. Before they cross the second line, about 6' away they must be skipping. See p. 220.

Rope Skip Relay

Players: Any number.

Equipment: An individual skipping rope for each team. At least 20' in front of each team put a bean bag as a goal.

Formation: Relay teams of not more than 10 players each.

Method: Teams stand behind Line A. The first

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player in each team holds the skipping rope. On the signal, she begins to skip forward, around the goal and back across Line A, and hands the rope to the second player, who continues, etc.

Fundamentals : 1. Each player must be skipping when she crosses Line B.

2. If any player makes a mistake, she must stop, return to the spot where she began the mistake and continue.

Scoring : Score 50 points for finishing first, and deduct one point for every mistake.

Three Skips Relay

Players : Any number.

Equipment : One individual skipping rope for each line.

Formation : Teams stand in parallel lines. A large X is marked about 6' in front of each line, and a finishing-line 12' in front of each line.

Method : The first girl in each line runs with the rope in her hand to the X. She skips three times and runs back. She then hands the rope to the second player, and turns and runs forward to the finishing-line and sits. The second player repeats, and so on. Each player must complete three consecutive skips *without error*. If she makes a mistake, she must stop and begin again. The line wins that first has all its players sitting down behind the finishing-line.

Variations : As the skill of the pupils increases :

1. Increase the number of skips, up to 10.

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2. Players must turn in a circle as they skip, completing the circle in four skips.

Big Rope Relay

Players : Any number.

Equipment : One large skipping rope, about 20' long and about $\frac{1}{2}$ " in diameter, for each line.

Formation : Players line up about 10' from, and facing, a large skipping rope.

Method : Two people turn the rope. On the word 'Go', the players begin skipping through the rope, each player skipping once only, unless she makes a mistake. She must then run back to her place and try again until she succeeds. When successful, the player runs to rear of line and sits. Line finishing first, wins.

Variations : 1. Players may be required to run in and then skip 2, 3 or 4 times.

2. Players may stand in rows of 2, 3, 4 or 5 players. All must at the same time run in, skip and run out again.

3. Players run in, skip, turn, skip, and run out.

Pandi (Hopscotch)

Pandi is a popular game. It should be encouraged, as it has many values. It may be played in a courtyard, compound or on a veranda. Equipment costs nothing. It develops co-ordination between hand and eye. It develops balance. It is played by individuals, but may be a team game. There are

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very many varieties of Pandi but there is a need for one type which may be used everywhere for competitions. It is suggested that until we evolve a better one, we use as our competitive Pandi the pattern and rules as established by the National Recreation Association of the U.S.A., for what they call 'Hopscotch'. The diagram and measurements as given on p. 281, should be carefully followed.

'Eleven Pandi'

The Game. Each player attempts to perform all eleven stunts. If she makes a mistake in any stunt, her score is the number of her last fully completed stunt. That is, if she fully completes stunt three but fails on stunt four, her score will be 3. The player making the highest score, wins.

Teams. The players may be divided into teams of 6 players each. Several Pandis may be marked out, but care must be taken to measure each of them exactly the same.

Tournaments

1. If for individuals, each player must do the round of eleven stunts twice.

2. If for teams, each player must do one round of eleven stunts.

3. In case of a tie, all players must do the round of eleven stunts once more.

The Pandi. In tournaments the Pandi for each team must be exactly alike. The most satisfactory is a wooden circle 3" in diameter and 1" thick.

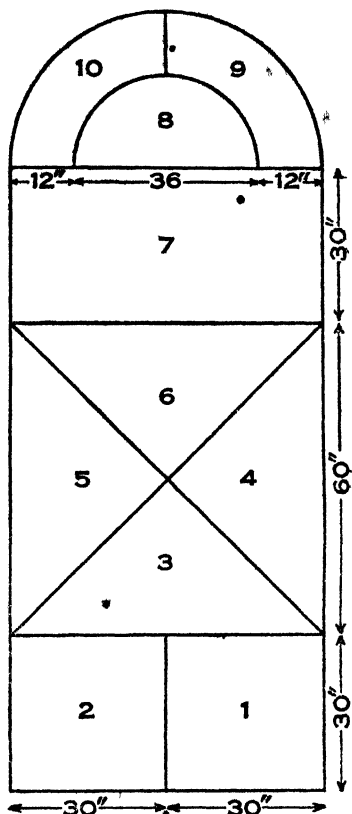
ROPE SKIPPING AND PANDI

The Eleven Stunts

1. (a) The player stands on one foot outside the base-line and throws the Pandi into square 1. (b) She hops into square 1, without touching any line with foot or hand, and kicks Pandi out with hopping foot. Any number of little hops may be taken before, during or after kicking the Pandi out. (c) Hop out, without touching base-line.

2. (a) as 1, but throw Pandi into square 2. (b) Hop into square 1, then into square 2. Kick Pandi out of square 2, across base-line, with hopping foot. (c) Hop back as you came.

3. (a) Throw Pandi into triangle 3. (b) Jump



COURT FOR PANDI TOURNAMENT

Area required is a width of 5' and a length of 15'. If outdoors, the court should, if possible run north and south to avoid facing the sun.

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into squares with right foot in square 1, and left foot in square 2, at the same time. (c) Jump from both feet and land on one foot in triangle 3. (d) With the hopping foot, kick Pandi over or toward base-line. If it stops on a line, the player is out. If it stops inside squares 1 or 2, the player may kick it out as she hops back by the route she came. (e) Return by hopping with right foot landing in square 2, and left foot in square 1. If Pandi is in one of the squares, hop on one foot, kick it out, then hop out, over base-line.

4. (a) Throw Pandi into triangle 4. (b) Advance as in 3 to triangle 3. Hop into triangle 4. (c) Kick Pandi out as in 3. (d) Hop back into triangle 3 and on out as in 3.

5. (a) Throw Pandi into triangle 5. (b) Advance as in 4, then hop into triangle 5. (c) Kick Pandi out as in 3. (d) Hop into triangle 4, and return as in 3.

6. (a) Throw Pandi into triangle 6. (b) Advance as in 3 to triangle 3. (c) Jump to stand with right foot in triangle 4 and left foot in triangle 5; then jump from both feet to land on one foot in triangle 6. (d) Recover Pandi as in 1. (e) Return by jumping to land at the same time with right foot in triangle 5 and left foot in triangle 4; then step into triangle 3 with one foot only. Hop at the same time into square 2 with the right foot, and square 1 with the left foot, and then jump out beyond base-line.

7. (a) Throw Pandi into rectangle 7. (b) Advance

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as in 6 to triangle 6, then jump to land on both feet in rectangle 7. (c) Walk about in rectangle 7, pushing Pandi with the feet only until it is in position to be kicked out over the base-line, or into a square or triangle below rectangle 7. (d) Return by stepping on one foot into triangle 6, and return as in 6.

8. (a) Throw Pandi into semicircle 8. (b) Advance as in 7. Jump on both feet out of rectangle 7 into semicircle 8, landing on one foot. (c) Kick Pandi out over base-line, with hopping foot. (d) Return by hopping from semicircle 8, landing on both feet in rectangle 7, and then return as in 7.

9. (a) Throw Pandi into arch 9. (b) Advance as in 8. (c) While hopping in semicircle, pick up Pandi. Return as you came, carrying Pandi.

10. (a) Throw Pandi into arch 10. (b) Advance as in 8. (c) Hop into arch 9, pick up Pandi from arch 10. (d) Hop back into semicircle, and return as in 8.

11. (a) Leave Pandi outside base-line. Advance as in 8. (b) Jump to land on both feet with right foot in arch 9, left foot in arch 10. (c) Leap into the air, turn and land, facing the base-line. (d) Return by jumping on one foot into the semicircle, and then continue as in 8.

Fouls: A player's turn is ended if:

1. She throws the Pandi while not standing at the back of the base-line. Leaning over while throwing is allowed.

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2. She touches any line with her foot, sandal or shoe, or comes to rest on either foot so that a vertical line dropped through the foot, shoe or sandal would touch a line.

3. The Pandi does not come to rest within the designated square, rectangle, triangle or arch.

4. The Pandi comes to rest so that a vertical line dropped through any part of it, touches a line.

5. The Pandi, on a kick, passes out over a side-line instead of the base-line. ✓

CHAPTER XII

Breaks and Dismissals

THE school with only a small courtyard or veranda, or with a very small and crowded compound, presents a difficult problem for its teachers. Growing children quickly become tired; they twist about in their seats; their muscles ache; their attention wanders. Play will refresh them, and make them happy.

At present in many of our schools there is not room to play. In almost all schools, during the monsoon there is difficulty in giving the children a change of occupation, and a break in the day's work. The following 'breaks' are offered as suggestions, upon which the teacher may build a great variety of activity which may provide fun and change without disturbing nearby classes. Breaks may be divided into those using (i) stepping, (ii) hopping, (iii) skipping, (iv) clapping, (v) jumping, (vi) beast, bird and fowl imitations.

Space does not permit many suggestions, but a few are given under each heading.

Stepping Breaks

Form a large circle around the room. Do one or all of the following:—

1. Giant walk: on tiptoe, arms stretched over head, high in air, knees stiff, long steps.

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2. Dwarf walk : bend elbows, bend knees and walk.
3. Walk forward 8 steps, all counting aloud ; stop ; feet astride jump 8 times. Repeat.
4. As 3, but hands clap overhead 8 times.
5. As 3, but fold arms, with a jump sit down quickly, then quickly stand, without unfolding arms.

Hopping Breaks

1. Hop forward on left foot 16 counts.
2. As 1, but hop on right foot.
3. With feet held tightly together, bunny hop forward, on tiptoe.
4. Repeat, but bunny hop backward.
5. Hop up and down, in place, on right foot 15 times. Change to left foot. Repeat.

Skiping Breaks

1. On tiptoe all skip around the room then turn, skip in opposite direction.
2. Follow the leader. Appoint one pupil as It, all follow her as she skips up and down between seats, around room.
3. The first three girls in each row skip around the room while others watch. Then the next three, skip on tiptoe, lightly and so on.
4. Repeat 3, but pupils clap hands as they skip.
5. Entire class skips forward, until teacher claps her hands. Then without stopping all instantly turn, skip in opposite direction. Repeat 8 or 10 times.

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Clapping Breaks

1. Class forms a circle around the room. On signal, all take one step forward, clap once; take two steps, clap twice; take three steps, clap three times, etc. Repeat up to 10 times.

2. As 1, but class bunny hops.

3. All sit at desks. On signal, all clap hands three times, instantly stand, run forward three *long* steps, clap hands three times, turn, run back, sit.

4. All sit on floor. Teacher sets a clapping pattern, which all must follow exactly together, repeating until perfect. (Begin with an easy one in a rhythm of one-two. For example, clap hands once in front of chest, clap left hand on left knee, right hand on right knee, clap twice in front of chest. When this is well done, set more difficult patterns. Clap hands on the floor, above head, right hand on right knee twice, then left hand on left knee, clap hands on floor twice.)

5. Combine clapping, sitting and standing: clap hands twice; with a jump sit; clap hands five times softly; stand. Clap hands three times loudly; sit; clap hands five times softly.

Clapping breaks may have an infinite variety, if the teacher uses imagination.

Jumping Breaks

1. Class forms a circle around the room. All walk forward eight steps, feet astride jump eight times, on the toes. Repeat until all are back in place.

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2. First girl in each row stands, turns left. On the signal, all proceed around the room and back to places by jumping with feet together. Count the number of jumps each requires. The one taking least, wins. Or play as a team game.
3. All stand in circle. Proceed around the room and back to place by jumping *forward* five times, with feet held together, then three times *backward*. Repeat until all are again in place.
4. All stand, proceed around the room and back to place, by jumping with feet astride and hands on hips.
5. As 4, but clap hands above the head on each jump.

Beast and Bird Breaks

1. Class forms a circle around the room. All travel forward and back to place imitating beasts (cats, rabbits, elephants, high stepping horses, etc.) or birds (crows, mynas, etc. or baby chickens cheeping, as they take tiny steps forward; mother hens clucking, cocks crowing and flapping their wings; ducks waddling, etc.).
2. As 1, but only the first girl in each row stands and imitates as teacher calls. All comment, praise or criticize. All sit, then the second girl in each row repeats, etc.
3. Follow the leader with beast and bird imitations.
4. One row of children leave the room, decide which beast bird or fowl each shall imitate. Return

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to room, one by one do their imitations, while others guess.

5. Teacher tells a story about a visit to the zoo. All sit in a circle, and as she mentions the name of any beast, bird or fowl, all stand, imitate it, then sit.

Dismissals

The purpose of a formal dismissal is to :

1. Quiet the class, and send it back to the classroom in an orderly manner.

2. Leave with the class an impression of co-operation, as the last activity is done all together.

Method : The class falls in, in a straight line. The dismissal command is given. The class does it and disperses, unless it is badly done: then the teacher blows her whistle, and the dismissal is repeated until it is done well.

Quiet Dismissals

If very active games have been played, give a quieting dismissal.

1. *Walking*. Class falls in. The command is 'Class: six steps forward march, then clap hands softly three times. Six steps forward, march, clap hands softly 6 times.'

2. *Circle*. Class walk to form a circle. All sit, count softly aloud to 15.

3. Class right turn, forward distance take, fold arms, sit down, count 6, disperse.

4. *Clapping*. These are very popular See Clapping breaks, p. 287.

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5. *Singing.* Class walk to form a circle. Sit, sing softly one verse of any song pupils choose.

Active Dismissals

After quiet games, an active dismissal may be used. These are also useful if the class has not been a success, and there has been argument and quarrelling.

1. Ask class to run or skip to an object such as a wall or tree, touch it and return.

2. Ask class to run *around* an object and return.

3. Ask half the class to run to the left and around an object and return. The other half of the class runs to the right. They must therefore pass each other somewhere on the way.

4. As 1, or 2, or 3, but in pairs.

5. Run to one object and touch it; hop to a second object, touch it; skip to a third object, touch it; run back to place.

The endless possibilities for varied dismissals is limited only by the teacher's imagination.

CHAPTER XIII

Kindergarten Rhythms

A SENSE of and feeling for rhythm is essential if one is to avoid awkwardness, lack of poise, shyness and social discomfort. But the child must find and develop her own sense of rhythm. There is, in all our movements, and in each national music, a standard rhythm to which the average person attempts to conform. But we must always be ready to recognize the unusually gifted child to whom the useful rhythm is trying and who is unhappy unless she works out her own. In this way all new patterns and new musical expressions have been evolved.

But for the average pupil we should have a standard of performance and a series of expressions in rhythms which will assist her in avoiding awkwardness; in developing poise, agility and efficient bodily movements.

A fundamental requirement is the instinctive knowledge of left and right. This should be firmly grounded while pupils are still in the kindergarten. Without this knowledge, the child is actually handicapped. Skill tests conducted in various girls' schools have shown a distressing lack of this knowledge.

India possesses an extremely rich national heritage of music, with a surprising variety in different

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provinces and districts. It is suggested that music does not contribute to the life of the average child its full value of recreative joy. The knowledge of musical patterns and the performance of them is earnestly studied by very many children, but it is work and study for them and not play. As a part of the play programme in a girls' school a correlated scheme of rhythmic expression could be worked out in the following way :

1. Class orchestras or house orchestras.
 2. Small and large group singing.
 3. A definite programme of Kummi and Kolattam.
- This will provide the child with increasingly varied experiences in expressing through her body her own heritage of rhythmic expressions.

We should then provide the pupil with (i) frequent chances of hearing good music: vocal and orchestral, individual and group; (ii) the experience of listening to, enjoying, and valuing other people's musical and rhythmic performances, and (iii) having her own judged, in turn. Just as we have a standard in classroom subjects which we expect every S.S.L.C. candidate to meet, so we should expect of every pupil a certain standard of musical and rhythmic appreciation and performance, as equipment for artistic expression, and leisure-time enjoyment.

'Follow the Leader

This is a valuable activity. It requires no equipment and any number can take part. To follow

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successfully the pupil must be alert, co-operative, and imaginative and have a sense of rhythm.

Method: The class may be asked to fall in or sit in a circle, or in a group. The teacher simply says they must follow her, in a line, and imitate her in everything she does.

Fundamentals: 1. All must instantly obey.

2. The teacher should move in a series of short zig-zags or a wide circle, so that (i) all may see her, (ii) she may see, correct and guide every one.

Suggestions of things the leader may do

1. *Balance*. Skip, hop, run, bunny hop, giraffe walk, walk forward, roll, walk a line, run up steps and jump off, jump over things, pick up a ball and pass it over her head while running, pick up a rope, skip twice, drop it and run on, giant walk, dwarf walk.

2. *Imitation*. Imitate aeroplanes, railway engines, crowing cocks, barking dogs, marching soldiers.

3. *Co-operation*. Skip, walk, run, hop with hands joined in couples, trios or quartets, 'chain gang' walk or hop in a line, hands on each other's shoulders.

Variations: As quickly as any pupil is able to lead, let her do so. The class may be divided into two groups; one to watch while the others play, then change about.

Note: Pupil leaders are apt to change activities too often. Having set something to follow it should be done at least ten times, so that all may do it correctly and confidently.

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Ring Around a Rosy

This is a game whose endless fascination for the kindergarten child is beyond the understanding of adults.

The Song :

Ring around a rosy, pocket full of posy,
Hush-a, hush-a, all fall down.

'Action: Class joins hands, forms a circle and, as best they can in time with the words, run to the left in a circle. On the last three words, all squat, keeping the circle, and without breaking hold of hands. All squat for just a moment, then jump up together and repeat.

Fundamentals: This is one of the most useful games for teaching children to keep a circle. Style in running and skipping may be sacrificed at first to this aim, as being able to keep a circle *with hands joined* provides great delight. Concentrate also upon all squatting together and getting up again together.

Variations: When the class is able to keep the circle while walking or running, ask them to skip in rhythm to the words. They will not actually skip, but will lift themselves up in the air, and think they are skipping, and be very happy.

Sally Go Round the Sun

This is another traditional rhythm activity, which appeals to children in every part of the world. The verse has no special meaning, but the sound of the words is apparently satisfactory.

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The Song :

Sally go round the sun, Sally go round the
moon,

Sally go round the mulberry bush, on a Satur-
day afternoon—Hip.

Action: Class forms a circle, with hands joined, and skips clockwise keeping time with the words to its own satisfaction. On the word 'afternoon', all come to a quick stop. On the word 'Hip' raise left foot high in air, and with toe pointed, cross left leg over right. The knee must be straight, not bent. Then repeat circle, skipping anti-clockwise.

Method: 1. First, the teacher repeats the verse slowly, with emphasis, while class is seated. Then she demonstrates. Next she allows the class to practise skipping anywhere they like about the play area, as words are again repeated. Then pupils may join hands in twos or threes and try it together, and finally form the circle.

2. As skill increases, class should run lightly, on the toes in time with the words, on the words, 'sun', 'moon', 'bush' and 'afternoon' stopping short *on the toes*. This sudden tiptoe stop, gives a very nice effect which the children greatly enjoy. Hands must remain joined, throughout.

✓ *Ducks in the Water*

This is another of the games which provide such happiness to kindergarten children that they will play it several times a day for months.

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Formation: Children take partners. Stand with inside hands joined, arms outstretched and held high to form an arch.

Method: The last couple in the line stoop, and with hands still joined, run as quickly as possible forward and through the arch. Arriving out of it at the head of the line they stop, stand apart, and also stretch arms high and wide as an arch. The instant they leave the end of their line, the second couple follows them, then the third, and so on. Thus the line is in constant motion turning itself inside out. The moment the couple who began at the end of the arch are again last, they again run through, and are again followed by all the others.

If children play this by themselves they do not as a rule arrange it as a relay. But the teacher may divide the class into teams. The team wins, all of whose players first get beyond a certain point.

The Snail

Players: Any number.

Equipment: None.

Formation: All stand in a line, hands joined.

The Song:

- Line*
1. Hand in hand you see us well
 2. Creep like a snail *into* its shell
 3. Very snug indeed we dwell,
 4. Snail within its tiny shell.
 5. Hand in hand you see us well,

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6. Creep like a snail out of its shell.
7. Ever farther and farther, wider and wider;
8. Who would have thought this tiny shell
9. Could have held us all so well?

Suggested action: The line of children hand in hand, tip-toe forward, keeping to the rhythm of the song. The teacher then repeats Line 1, while the class begins to curve in a circle. The teacher then repeats Line 2 and pauses; and so on, while the leader of the class leads it into a tighter and tighter coil, like a curled up snail. All then stand for a moment in complete silence. Then the teacher repeats Line 5. Very softly and slowly the child who is the tail tiptoes forward and outward uncoiling the snail. The teacher pauses between Lines 5, 6 and 7, in order that the line of children may become completely uncoiled. Then teacher and class repeat in triumph Lines 8 and 9.

Method: The teacher repeats the song. The children then repeat it after her, with much expression. The teacher then repeats it alone, and the class acts it. They should then be able both to say the song and to act it.

Fundamentals: 1. The teacher should describe the complete silence of a snail, and its inability to speak or laugh.

2. Each time the game is played, appoint a new head and tail of the snail.

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3. This is an excellent activity for quieting a noisy or excited class.

Variations: When the class is able to keep the line intact and coil and uncoil properly, they may form a line, and instead of walking creep on all fours into the coil. There each one kneels and folds her body into the smallest possible space, with her head turned to the left so that she may see (otherwise this age cannot be kept quiet). Eventually the class should be able to repeat the verse, while acting it.

Fairies and Goblins

Players: Any number.

Equipment: None.

Formation: Extended circle.

Method: On opposite sides of the circle, two players drop out. One is a Goblin, one a Fairy. The circle stands still and sings.

Verse 1:—

Fairy or Goblin, which will you be?

If you're a Fairy, follow me,

Wings a-fluttering, pointed toes,

Quickly, softly, a Fairy goes.

Action: The moment they begin to sing, the Fairy skips gracefully into the circle, and continues skipping around, inside it. On the words 'follow me', she stops in front of any player, for a moment, then skips on, with that player instantly following her, imitating the Fairy in all she does, as she acts the words of the song. The Fairy should lead the way

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outside the circle on the last word, then both stand still.

Verse 2:—

Goblin or Fairy, which will you be?
If you're a Goblin, follow me.
Long pointed fingers, turned up toes,
See how queerly the Goblin goes.

Action: The moment the circle begins to sing, the Goblin skips into the circle, and continues skipping around inside it, acting as queerly and comically as possible. On the words 'follow me', the Goblin stops for a moment in front of any player, who must instantly follow her, imitating the Goblin in all she does, until the verse is ended. The Goblin should lead the way *outside* the circle on the last word, then both stand still.

The first verse is then repeated. The two Fairies skip into the circle, one behind the other, and stop in front of a third player, who joins, follows and imitates them. When the verse is ended, the three Fairies stand still outside the circle. The second verse is sung while the two Goblins collect a third Goblin, and so on until every one in the circle has become either a Fairy or a Goblin.

The Fairies must be very light and graceful; the Goblins awkward and comic. Both Fairies and Goblins must imitate their leader as closely as they can. The success of this game depends upon choosing a clever Fairy and Goblin to lead the others.

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I would like to go a-walking

Players: Any number.

Equipment: None.

Formation: Extended circle.

The Song:

I'd like to go away from here, to see what
I can see,
I'd like to go a-walking, and you shall come
with me.

Suggested Variations:

I'd like to go a-skipping,
" " a-hopping,
" " a-jumping,
" " a-sideward-hop.
" " a-backward-hop,
" " a-forward-rolling,
" " a-rabbit-hop,
" " a-giraffe-walk, and so on.

The teacher must guide and correct imitations, so that they may be well done.

Method: One child, the *It*, then steps into the circle. All sing the first line, but *It* alone sings the second line, calling for any action she wishes. On the word 'you' she points to a child who runs out and joins her. All then sing the rest of the song, while *It* and her partner, walk, skip, run, hop, jump, etc., as *It* chooses. When the song is ended *It* joins the circle, and her partner becomes *It*. The song is then repeated.

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Note: This is a very useful resting game, as the circle stands still and sings, and only It and her partner are active. The kindergarten child enjoys thus being the centre of attraction. Also, the teacher may freely comment upon their skill. But if desired, the circle may also, as a circle, obey its commands.

How Do You Do?

Players: Any number.

Equipment: None.

Formation: Circle.

The Song:

How do you do, my partner,
How do you do today?
Will you dance around the circle?
I will show you the way.

Method: One child is chosen to be It. The rest of the class form a circle about her, and sing the song while It skips around inside the circle. On the word 'partner' she holds out her hand to a child in the circle who takes it, and they both continue skipping, as lightly and gracefully as possible. On the last word they should be back to the gap in the circle. It then stays there, while her partner continues.

Fundamentals: 1. This is a song developing rhythm and style, not speed. Concentrate upon grace and lightness.

2. If there are more than fifteen in the class,

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use two circles, otherwise the children grow weary waiting for their turns.

A-Hunting We Will Go

Players: Any number.

Equipment: None.

Formation: Two equal lines facing each other, about 10' apart.

The Song:

A-hunting we will go, a-hunting we will go,
We'll catch a little fox, and put him in a box,
A-hunting we will go.

These words are suited to a skipping step, and may be sung to any familiar tune.

Method: On the signal, No. 1 in each line turns and, in time with the words, skips down *outside* her line to its end, and meets the other girl there. They join hands and skip or slide, up between the two lines, back to their places, drop hands, and stand in their places. Then No. 2 in each line does the same, and so on, until all have taken part. All sing the song while skipping, and while watching.

This is a traditional and popular singing game which appeals to the child's delight in 'showing off'. It provides useful experience in keeping step with a partner.

Fundamentals: 1. Skipping must be lightly done, on the toes.

2. Players not skipping may clap hands, and lightly stamp their feet in time with the words.

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3. If couples skip, they join inside hands. If they slide they face each other and join both hands.

4. This game is so eagerly enjoyed, the class may be divided into several groups all playing at once, with eight children in each line.

When I Was a Schoolgirl

Players : Any number.

Equipment : None.

Formation : A circle with hands joined.

The Song :

When I was a schoolgirl, a schoolgirl, a school-girl,

When I was a schoolgirl, 'twas this way went I,
'Twas this way, 'twas that way, and this way, and that way,

When I was a schoolgirl, 'twas this way went I.

Method : One child, chosen to be It, stands in the centre. The circle skip to the left, singing to any tune they know, the first and second lines down to the phrase "'Twas this way went I'. On the word ' 'Twas' It begins skipping, or hopping, or jumping, or imitating any bird, or animal, or machine, or going through any actions she likes. The class must imitate her as exactly as possible, until the end of the song. On the last word 'I' all sit, and It runs back to her place in the circle. To provide a rest, the teacher and class should discuss for one or two minutes the actions they have

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just imitated. Then another It is appointed, and the game continues.

Variations: 1. This game requires the class to sing, to observe It's actions and imitate her, and to keep the circle formation. It is wise therefore to discuss the song and its meaning first. The class may first be asked what actions It could do, then It may be chosen, and asked to demonstrate what she will do, while the class, still sitting, sings the song with teacher.

2. As imagination and imitative skill develop, announce that the verse may be sung twice for each It. She may then lead the way out of the circle as in Follow the Leader, but she must bring all back again into a circle by the end of the song, so that on the last word, every one is again in her place.

This is an excellent activity for satisfying the child's desire to be the centre of attention. It also gives every child this chance in quick succession, and should develop poise and imagination.

Stamp, Stamp, Stamp

Players: Any number.

Equipment: None.

Formation: Four children stand in the centre, in couples, facing each other, while the others form a circle about them.

The Song:

Line 1. Let the feet go stamp, stamp, stamp.

2. Let the hands go clap, clap, clap.

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3. Let the finger beckon thee.
4. Come my friend and skip with me.

Method: Every one sings the song, stamping 'her feet on 'Stamp, stamp, stamp', clapping hands on 'Clap, clap, clap'. While singing line 3, the two couples beckon to each other. On line 4, they join hands and skip around, inside the circle. Then join the circle, while four other children step into it.

Fundamentals: This is more difficult than How Do You Do? as the four within the circle must stamp, clap hands, beckon and then, most difficult of all, join hands without fumbling or wasting time.

Be sure the class understands the rhythm. It is best to practise it several times before actually playing the game.

✓ *Hickery, Dickery, Dock*

Players: Any number.

Equipment: None.

Formation: Class forms a circle and sits.

The Song:

- Line* 1. Hickery, Dickery, Dock
2. The mouse ran up the clock.
3. The clock struck one.
4. The mouse ran down.
5. Hickery, Dickery, Dock.

Method: The teacher repeats the verse. She asks questions about the mouse and its ways and comments upon its timid nature, and its habit of taking a few quick short steps, then stopping to look and listen.

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The teacher takes three short, quick tip-toe steps as she says 'Hick-er-y', repeats as she says 'Dick-er-y', then one very quick one as she says 'Dock'. The class stands and then scatters, so that all have space. Then they practise being mice as teacher repeats 'Hickery, Dickery, Dock'. When all can act the three words fairly well the class sits. The teacher runs in a rhythm of two little tip-toe steps as she repeats line 2.

'The—mouse' (*stop and look*) 'ran—up' (*stop and look*) 'the—clock.'

The class practises this until they are able to run on tip-toe with the words, like a mouse; then they sit again. The teacher repeats the line 'The-clock-struck-one' in a loud, firm tone, like the deep voice of a clock and claps hands, while walking forward with long firm steps.

The class practises this, and then sits again. The teacher repeats the line 'The mouse ran down' in a quick frightened tone, turns about as she says it and takes four quick steps in the opposite direction. The class jumps up and practises, then again sits. The teacher says the last line, standing still, clapping her hands in time with the words, one clap to each syllable: 'Hick-er-y, Dick-er-y, Dock.'

Class jumps up and practises and then repeats the entire song.

Fundamentals: 1. The children must feel and act, first like a clock, then like a mouse. On line 1, they are quick and firm like a clock. On line 2, like a cheery little mouse. On line 3, very firm like a

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clock. On line 4, very frightened. On line 5, very firm with quick strong claps.

2. Many groups find the rhythm more quickly if they are allowed to work it all out as individuals four or five times before they form the circle.

3. Children enjoy watching this. Divide the class into two or three groups. One acts the song, while the others watch.

✓ *When Cats Get Up*

Players: Any number.

Equipment: None.

Formation: Circle.

The Song:

Verse 1:

When cats get up in the morning
They always say 'Good morning',
When cats get up in the morning
They always say 'Good morning'.
And this is what they say:
'Miaow, miaow, miaow,'
'Miaow, miaow, miaow;'
That is what they say.

Verse 2:

When dogs get up in the morning,
They always say 'Good morning',
When dogs get up in the morning
They always say 'Good morning'.
And this is what they say:
'Bow-bow, bow-bow, bow-bow,'
'Bow-bow, bow-bow, bow-bow;'
That is what they say.

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The verses may be repeated as many times as desired.

Suggestions :

When hens get up in the morning—'Cluck, cluck, cluck.'

When ducks get up in the morning—'Quack, quack, quack.'

When sheep get up in the morning—'Baa-a, baa-a, baa-a.'

When the class is able to make the sounds correctly, they should also imitate the walk of the animal or bird.

Method : Class joins hands, forms a circle, and drops hands. They sing the words, as they skip. On line 3, stop, stand still and imitate the sound of the animal or bird about which they are singing. After singing about cats and dogs, ask the class to choose any animal or bird which they wish to imitate. Be sure its call or cry is correctly imitated.

*Ragi, Wheat and Paddy Grow*¹

Players : Any number.

Equipment : None.

Formation : Circle, hands joined.

The Song :

Verse 1 :

Ragi, wheat and barley grow,
Ragi, wheat and barley grow,

¹ The old song 'Oats, Peas, Beans, and Barley Grow', with grains altered to familiar South Indian varieties.

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Can you or I, or any one know
How ragi, wheat and barley grow?

Verse 2 :

Thus the farmer sows his seeds,
Thus he stands and takes his ease,
Stamps his foot and claps his hands
And turns around to view his lands.

Verse 3 :

Waiting for a partner,
Waiting for a partner,
Open the ring and choose one in,
While we all gaily dance and sing.

Method : One is chosen to be the farmer, and stands in the centre. While singing verse 1, all skip clockwise. While singing verse 2, all stand still, imitate the farmer sowing on line 1; on line 2 stand with hands on hips, turning head from side to side; on line 3 stamp foot and clap hands in time to words; on line 4 jump completely about, in place.

While singing verse 3, all skip clockwise, the farmer skipping about inside the circle, and choosing a partner. She joins him inside the circle, and they skip with hands joined, until song ends. Then a new farmer is chosen.

Fundamentals : 1. Skipping must be done lightly, on the toes.

2. On the last word of each verse all must stop and pause for a moment before beginning the next verse.

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3. No player may a second time be the farmer or his partner, until all have had a turn.

Looby Loo

Players: Any number.

Equipment: None.

Formation: Circle, hands joined.

The Song:

Chorus:

Here we dance looby loo, here we dance looby
light

Here we dance looby loo, all on a Saturday
night.

Verse 1:

Put your left hand *in*, put your left hand *out*.

Give your hand a *shake, shake, shake*,

And turn yourself *about*.

Repeat chorus after this and after every verse.

Verse 2. Put your right hand in (repeat as
verse 1)

3. Put your left foot in

4. Put your right foot in

5. Put your round head in

6. Put your whole self in

Method: The chorus is sung first and after every verse. While singing it, all skip *very* lightly, clockwise, stop sharply on the last word and then face into the circle while singing verse. This is a traditional game, ever fascinating to the kindergarten child.

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Fundamentals: This song is not enjoyable unless the verses are acted *vigorously*. When the hand is to be put in it must be thrust forward *with effort* into the circle, as must be the head. When the foot is placed in, it must be stamped upon the floor *hard*. The head must be pushed forward with a jerk. On the words 'Put your whole self in' all leap up into the air and land again on the *toes*, lightly.

✓*Rajan's Sons* (adapted)

Players: Any number.

Equipment: None.

The Song:

Rajan he had seven sons

And this is what they did.

1. The *first* bought a horse that weighed a ton
He rode him fast, and had great fun.

Action: Children gallop, or trot, or walk as a horse would. The more imaginative may form pairs and pretend to drive each other.

2. The *second* swam a stream so wide

His mother's heart was filled with pride.

Action: All should run, with small steps, some distance, and return vigorously, with swimming motions of the arms.

3. The *third* he hopped from Madras to Mysore:

His mother's pride grew more and more.

Action: All hop vigorously some distance and return.

4. The *fourth* he was an acrobat,
And tumbled all day long.

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Action: If out in a compound, do forward rolls, if in a courtyard or on hard ground, do the Irish Washerwoman (p. 320).

5. The *fifth* he bought a bit of land
And dug in clay, and dug in sand.

Action: All dig like gardeners.

6. The *sixth* he practised jumping high
Until he was nearly able to fly.

Action: All jump into the air eight or ten times, each time higher.

7. The *seventh* bought an engine blue
And went off home choo, choo, choo, choo.

Action: All are engines and work very hard, chugging off for some distance, and then returning.

If the teacher repeats the verse in even rhythm, she will find that some of the class will soon begin to keep step to the rhythm of her words.

Method: The teacher first says the verse with much expression. She then explains to the class that she will repeat it, and each time she describes one of the seven sons, the class is to show her what the sons did. She should help them only if required, allowing them to suggest the actions as often as possible.

Here We Go Round the Mango Tree

Players: Any number.

Equipment: None.

Formation: Circle, hands joined.

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The Song :

Chorus :

Here we go round the mango*tree, the mango-
tree, the mango tree;

Here we go round the mango tree, so early in
the morning.

- Verse 1.* This is the way we clap our hands, clap
our hands, clap our hands, •
2. This is the way we wash our hands, etc.
 3. This is the way we wash our face, etc.
 4. This is the way we wash our hair, etc.
 5. This is the way we skip to school, etc.

Other actions may be used, as local conditions suggest.

Method: The chorus is sung while skipping in the circle with hands joined. Then the class stops, and sings the first verse, clapping hands in rhythm with the words. Then the chorus is sung, while the class skips about in the circle. Then verse 3 is sung, and so on.

Fundamentals: If they are to enjoy and profit by this song the children must recognize the beat of the words and try to skip to their rhythm. This is, as a rule, easily understood if the teacher herself demonstrates skipping to the words. Then the class, sitting down, beats time to the words as she says them. She may then repeat the words of the chorus several times while the class walks or skips freely about as they wish, finding their own rhythm. Then they may be asked to join hands, form a circle,

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drop hands, and skip, to the words, keeping the circle. They should then be ready to sing and act the entire song* with great satisfaction.

Variation: Two couples may, in turn, skip around from the circle singing and acting the chorus and verse 1 while the circle sits. Then the two couples sit, and two more couples stand, skip to the chorus and act verse 3, etc.

Rajan and the Crow

Players: Any number.

Equipment: None.

Formation: Couples, inside hands together, form circles of 8 or 10 couples each.

The Song:

- Line 1 Rajan would a-riding go
,, 2. And so he harnessed up a crow
,, 3. But could not drive it.
,, 4. Hither he'd hitch,
,, 5. And thither he'd pitch
,, 6. Till down in the ditch,
,, 7. Went Rajan.

Method: All skip clockwise while singing lines 1, 2 and 3. On line 4, jerk vigorously to the left, on line 5, jerk vigorously to the right. On line 6, full squat, on line 7, jump up again and repeat.

Fundamentals: The jerking and squatting must be done in rhythm with the words. As skill improves, do not permit hands to touch the ground on the full squat.

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Variation: The partners stand one behind the other. The one in front is the crow, and flaps its wings. The one behind is Rajan, who pretends to drive the crow. Both hitch and pitch, but Rajan alone falls in the ditch, while the crow flaps his wings and looks around surprised, crying 'Caw, caw, caw'.

Captain Jinks

Players: Any number, but there must be an equal number.

Equipment: None.

Formation: In pairs, partners join inside hands and form a big circle.

The Song:

- Line* 1. I'm Captain Jinks of the Horse Marines,
,, 2. I feed my horse on corn and beans,
,, 3. And swing the ladies in their 'teens,
,, 4. For that's the style in the army.

Chorus:

- Line* 1. I teach the ladies how to dance,
,, 2. How to dance, how to dance,
,, 3. I teach the ladies how to dance,
,, 4. For that's the style in the army.

II

- Line* 1. Salute your partner, and turn to your right
,, 2. Then swing your neighbour with all your might.

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Line 3. Then promenade all, the ladies right

„ 4. For that's the style in the army.

Chorus: With inside hands joined, skip lightly around circle, while singing.

Method, verse 1: Partners skip about the circle with inside hands joined and held high, while singing lines 1 and 2. On the word 'beans' stop sharply. Then face each other, join both hands, and on line 3 swing each other completely about once. Then with only inside hands joined, skip on around the circle. On the word 'army' stop sharply, stamp the left foot, then the right, with emphasis.

Verse 2: Drop hands, face partner, curtsy deeply. Then each partner steps sideward twice, to her right. This should bring her face to face with a new partner. Partners join both hands, swing each other about once, then with inside hands joined, skip while singing line 4. Stop sharply on the word 'the', stand still and stamp first left and then right foot on the word 'army'.

The song is then repeated as many times as necessary to bring original partners together again.

Fundamentals: As this song allows no rest, the class may be divided into small circles of six couples each, widely spaced, so there is ample room to skip. This finishes the game more quickly before the players are too tired.

Note: The class should realize that this is what is called a 'comic song'; that there are no 'horse marines'; that only soldiers ride horses, while

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sailors (or marines) are stationed in ships. As a rule the realization that this is a comic song adds greatly to children's pleasure.

The Farmer in the Dell

Players: Any number.

Equipment: None.

Formation: Players join hands and form a circle, then drop hands. If there are more than 30 players, form two circles, so all may quickly have a turn. If there are less than 30 in a circle, players stand far apart to make a large circle, in order to give skipping room to the farmer and his family.

The Song:

I

The farmer in the dell, the farmer in the dell;
Heigh-O, the derry-O, the farmer in the dell.
The farmer takes the wife, the farmer takes the
wife;
Heigh-O, the derry-O, the farmer takes the wife.

II

The wife takes the child, the wife takes the child;
Heigh-O, the derry-O, the wife takes the child.

III

The child takes the nurse, the child takes the
nurse;
Heigh-O, the derry-O, the child takes the nurse.

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IV

The nurse takes the dog, the nurse takes the dog;
Heigh-O, the derry-O, the nurse takes the dog.

V

The dog takes the cat, the dog takes the cat;
Heigh-O, the derry-O, the dog takes the cat.

VI

The cat takes the rat, the cat takes the rat;
Heigh-O, the derry-O, the cat takes the rat.

VII

The cat chases the rat, the cat chases the rat;
Heigh-O, the derry-O, the cat chases the rat.

VIII

The cat caught the rat, the cat caught the rat;
Heigh-O, the derry-O, the cat caught the rat.

Method: One player is the Farmer (It). She stands in the centre of the circle. If the circle is large enough, join hands. In any case the circle begins singing while skipping to the left. The circle formation must be kept. It skips around inside the circle and on the word 'wife' touches a player in the circle. That player instantly leaves the circle, joins hands with It, and they continue skipping. The circle must not stop skipping, but closes the gap and continues. On the word 'child' the wife chooses a player, who joins the farmer and his wife. The circle closes up and continues. Similarly the child chooses the nurse, the nurse chooses the dog, the dog the cat, the cat

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the rat. When the rat is chosen, she steps into the circle and flees from the cat, who chases her until she is caught. Neither cat nor rat may leave the circle. When the rat steps into the circle, the circle halts, drops hands and standing still, all clap hands in time with the singing. When the rat is caught, all sing the last verse, then sit down and rest for a moment before repeating.

Fundamentals : 1. The circle must not be broken. When a player is chosen, instantly the gap must be closed. As the circle steadily grows smaller, and players join the farmer, they must resist the temptation to skip in a widening circle; regulate speed and direction so that the circle is always a circle, and hands of players are always joined.

The Bear Went Over the Mountain

Players : Any number.

Equipment : None.

Formation : All find partners. Partners join both hands, facing each other. Drop hands and each partner takes four long steps backward. On that spot is the starting-point to which each should return after each figure. Pupils may mark their places, if they wish.

Song :

Line 1. The bear went over the mountain, the
bear went over the mountain,

„ 2. The bear went over the mountain, to
see what he could see.

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Line 3. To see what he could see; to see what he could see.

„ 4. The bear went over the mountain to see what he could see.

Figure 1: While singing line 1, take four skipping steps forward, bow deeply to partner on the word 'mountain', then take four skipping steps backward, and stop on starting-point. While singing line 2, repeat Figure 1.

Figure 2: While singing line 3, take skipping steps forward, meet partner at her right, skip just beyond her and a trifle to the left, so that partners go around each other without touching. Then both skip backward to their starting-point, reaching it on the last word 'see' of line 3. Each player faces forward, during all of Figure 2.

Figure 3: While singing line 4, skip forward, meet partner in centre of space, hook left elbows, swing each other completely around, release elbows, skip backward to starting-point.

Figure 4: While again singing line 1, repeat figure 3, but hook right elbows.

Figure 5: While again singing line 2, skip forward, meet partner in centre, clasp hands, and without releasing hold swing arms to the left, up over the head and back to original position. This can be done only if hold is not released. Each partner is thus turned completely around and back to place. Then release hold, skip back to position on last word of line 2.

This figure is called The Irish Washerwoman.

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Figure 6: Repeat *Figure 5*, but swing to right, and then up, while again singing line 3.

Figure 7 : While again singing line 4, the head girl in each line turns, and skips down outside her line, and close to it, closely followed by every one else in her line. On reaching the spot at the end of the line where the last girls in the line stood, they stop, face each other, join hands, and hold them high like an arch. All other partners as they reach the arch join hands, skip under it and up to where the head of the line was. When all have passed through, the two forming the arch drop hands and step backward into place in their line. They thus are at the foot of the line, instead of at the head and the two girls who were second in their line are at its head. The song and its figures are then repeated when the line have arrived there again.

Fundamentals: 1. Every one in each of the two lines must each time move forward *together*, complete the figure, and move backward *together*. To do this, each must think, not only of her partner, but of her own line.

2. If lines are too long, keeping together is difficult. A series of lines may be arranged, six couples in each. This not only makes team work easier, but players do not become so tired.

3. All skipping must be done *lightly*, on the toes, in time with the song. Distance between the lines should be regulated according to the size of the children.

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4. As a rule, children appreciate the musical humour of this foolish little song. If not, it may be explained that it is just an amusing song, very old, to which many have played games.

APPENDIX I°

Play equipment for a girls' school

Children enjoy handling things, catching and throwing balls, jumping over things. They need to know how to do all this; otherwise they will be awkward, and ill at ease.

In ancient times only the active were able to survive. Our bodies still require much activity if they are to be strong and sturdy. Games provide this activity. Many games require no equipment. But for some games we require bags to handle, balls to catch and throw; ropes to jump over.

For a class of 30 children every school should try to supply the following:

1. 12 bean bags.
2. 2 large balls, preferably net balls, as their size and weight help to develop sturdy trunks. A net ball when fully inflated, is between 27" and 28" in circumference.
3. 6 small balls, about the size of tennis balls.
4. 6 individual skipping ropes.
5. 1 large skipping rope, about 20' long.

This is sufficient for the instruction period, when only about 30 children are playing. For the evening games hour, when many play, more bags, balls and ropes will be needed.

Cost of equipment for 30 children

The cost of the bean bags is negligible; 2 net balls will cost Rs. 16; 6 small balls will cost about Rs. 2; stout rope cut into 6 individual ropes will cost about Re. 1; 1 large Manila skipping rope will cost

APPENDIX I

about Rs. 3. Thus the total cost will be about Rs. 25, and will give several years' service.

Home made equipment

Bean bags, and ropes may be made in handcraft classes. Nets for teniquoit, and throwball and badminton bats must be purchased.

Definite rules cannot be laid down for equipment, but every child, every day, should have a place to play and something to play with.

Play apparatus

A. FOR THE SCHOOL WITH A COMPOUND

Apparatus suggested

(i) Swings (ii) Teeter Ladder (iii) Giant Stride (iv) Flying Rings (v) See-saws.

All of these provide constant fun. They are always popular before and after school, and during recess or noon break. They are invaluable aids in our attempts to develop strong and sturdy bodies. Playing upon them helps children to overcome fear and develop confidence.

Cost

Information may be secured from sports goods firms.

Safety measures

1. All play apparatus must be made of first class material. Frames must be of galvanized iron pipe, or steel rails purchased from a railway. Swings should be made of chains if possible. If ropes are used they must be constantly inspected against fraying. All play apparatus should be examined monthly to make sure that rust has not weakened it.

PLAY EQUIPMENT FOR A GIRLS' SCHOOL

Sand pits

Under all apparatus there must, as a safety measure, be a sand pit to prevent injuries if the children fall. The pit should be 8" deep and should be large enough to permit any child to land in it, if she falls from any part of the apparatus. It should always be filled with sand up to slightly above ground level.

B. FOR THE SCHOOL WITHOUT A COMPOUND AND ONLY A COURTYARD OR VERANDA

Suggested play equipment

1. *Netball goals* may be fastened 10' from the ground to veranda pillars, or on walls. They provide excellent practice in co-ordination between hand and eye, and much fun in relays and free play.

2. If space does not permit games courts, a rope with bits of cloth hanging from it, may be tied across the room, courtyard, or veranda to serve as a net to throw over.

3. Rope skipping with the small and large ropes may be done in a very small space.

4. Balls and bean bags may be used in even the smallest space.

APPENDIX II

How to lay out games courts

Location

1. If possible, games courts should be laid out north and south. If they lie east and west, one team will have the sun in its eyes.
2. Trees, fence posts, water taps, ditches, etc., very close to a games court are dangerous. If the school property is rented, these cannot always be removed, but their possible danger must be realized.

Measuring the courts

The measurements of games courts must be absolutely correct. There is a simple way to measure, according to the formula: 'The square on the hypotenuse of a right-angled triangle is equal to the sum of the squares on the other two sides.' This may be expressed more simply as 'the rule of 3, 4, 5'. If a line 3' long is measured upon the ground, and at right angles to it, another line 4' long is measured and then if a third line stretched between the ends of these two lines measures exactly 5', we know that the 3-foot and 4-foot lines are lying exactly at right angles to each other. This applies also to 30' 40' and 50' as well as to 3' 4' and 5'. If the four corners of a court are proved to be right angles, by this rule, the court will be correctly measured.

Example : To lay out a teniquoit court

A teniquoit court is 40' long and 20' wide. Laying it out will be easier if there is a wall or building

HOW TO LAY OUT GAMES COURTS

against which the straightness of one side-line may be checked. In many cases, however, this is impossible. In any case measuring begins with one side-line.

Stretch a line 40' long. From one end stretch another line at right angles to it and 30' long. Then stretch a line between the ends of these two lines. If the tape measures exactly 50 feet, it is certain that the 40' and 30' lines are at exact right angles to each other. If the 50' line cannot be produced, the 40' and 30' lines must be adjusted. Then remove the 50' line. The 40' line is one side line of the teniquoit court. On the 30' line measure 20'. This is one end-line. One side- and one end-line are now ready.

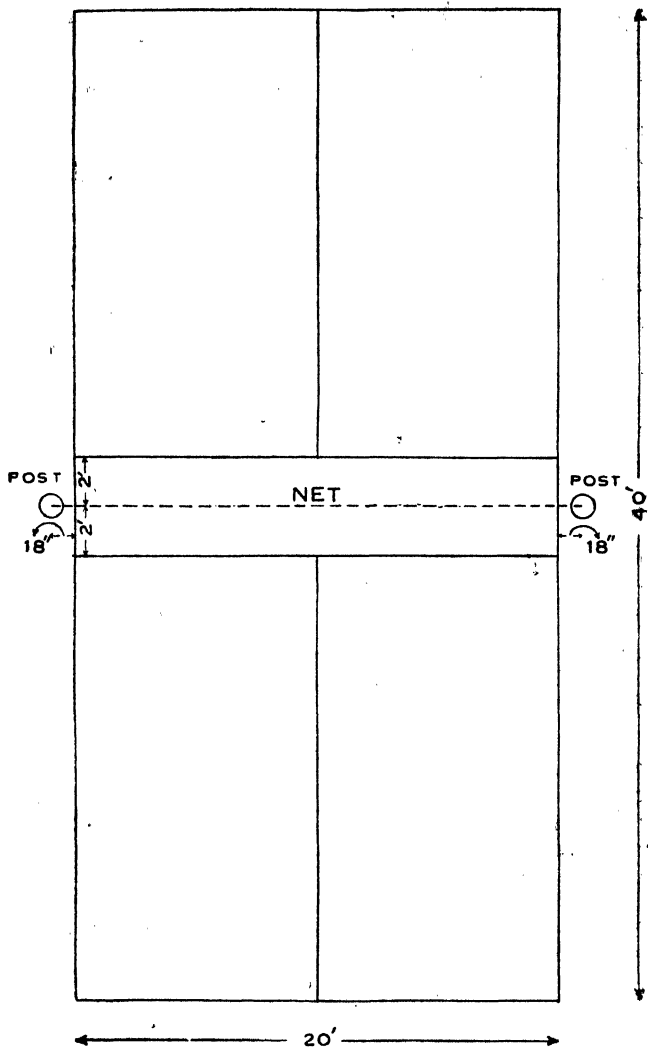
To secure the other two lines : from the end of the 20' line, extend the tape at right angles for 40', keeping it just 20' from the 40' side-line already measured. Then from the end of it extend another tape at right angles for 30'. Connect them with a third tape 50' long. If the readings are 40', 30', and 50' the lines lie at right angles and should cross to form the four boundary-lines of the teniquoit court. The other lines may then be marked according to the diagram on p. 328.

Throwball court

The court is 50' long and 30' wide. The 30-40-50 right angle is secured, and then the 30' line is extended to 50'. On the 40' line the 30' point is marked. From the end of the 30' line the second right angle is begun. Thus all four boundary-lines are secured. The other lines are then marked in.

Netball court

The court is 100' long and 50' wide. The 30-40-50 right angle is secured. The 30' line is then extended to 100' and the 40' line extended to 50'. From



Plan of teniquoit court

HOW TO LAY OUT GAMES COURTS

the end of the 100' line, the second right angle is begun, and the four boundary-lines are thus secured. The other lines are then marked as in the diagram on page 341.

Marking boundary-lines

Having correctly measured the court, the next step is to mark the boundary-lines, so that they (i) will not be easily erased, and (ii) will be easily seen by the players. The best method is to mark the lines with bricks, in the following way.

At the four corners of the court, drive in a stout peg. Along the boundary-lines, between the pegs, tightly stretch a strong rope or cord. Make a mark every 12" along the line. At each mark, dig a small oblong hole. In each hole place an ordinary brick, with its length lying along the cord. When in place, the top of the brick should be level with the surface of the ground. It is then painted white, with either paint or *chunam*. Great care must be taken to place the bricks so that the edge of each one is exactly against the cord. If even one is crooked, the appearance of the entire line is spoiled. The tops of the bricks should always be kept clean and white, so they may be easily seen.

For a netball court 500 bricks are required.

For a badminton court 400 bricks are required.

For a throwball court 220 bricks are required.

For a teniquoit court 200 bricks are required

APPENDIX III

Rules for games

Teniquoit, or ring tennis

THIS game is played by throwing a rubber quoit, or ring, across a net. There may be two players on each side; it is then called a 'doubles' game. Or there may be only one player on each side; it is then called a 'singles' game. The rules are the same as for tennis; therefore, it is called teniquoit, or ring tennis.

I Equipment

The court shall be 40' long, and 20' wide. It is divided across the middle by a net, the ends of which are attached to posts standing 18" outside the court on either side.

The net is 23' long and 36" wide. The top of the net should have a binding of heavy cloth (preferably red). The height of the net must be 6', measured at the centre of the court from the ground to the top of the net. The net must always be tightly fastened with stout rope, at both top and bottom, so that 'let serves' may have a fair chance.

Marking the court. The court should extend north and south. On either side of the net, and 2' from it, a line should be drawn across the court. This forms the 'box', and is a neutral zone. Down the centre of the court a line is drawn, except over the box, thus dividing the court in two parts (see diagram, page 328). Lines should, if possible, be marked with bricks as described in Appendix II, page 329.

RULES FOR GAMES

The quoit or ring shall measure approximately 4½" inside diameter, about 7" outside diameter, and be 1½" thick. It is made, when purchased in a shop, of soft moulded rubber. It may also be made of rope, or of a green branch, bent and tied into a circle, padded with coir or cotton, and covered with cloth.

A broken rubber ring may be stitched inside a cloth binding, and thus give many more months of service.

II. *How to play*

Teams toss a leaf or pebble to decide which team serves. The team that wins the toss may choose to serve first, or may choose the side on which it prefers to play. It may not choose *both* side and service.

Having chosen, play begins as follows:—

The serving side. The player who is to serve (the 'server') stands on the right half of the court and behind the back-line of her court with the quoit in her hand. She may not stand directly behind the centre dividing-line, or in the left half of the court, as she serves. Her partner stands about midway in the left half of the court.

The object of the server is to throw the quoit *over* the net so that it falls in that half of the court which is diagonally opposite to that from which the quoit was served. That is, to begin the game, the server stands outside and behind the right half of her court, and must serve the quoit into the right half of her opponents' court. For the second point the server must serve from outside and behind the left half of her court, into the left half of her opponents' court, and alternate thus, throughout the game.

III. *How to serve*

(i) The server may not serve until her opponents are ready, and until she has called the score.

APPENDIX III

(ii) The quoit must be served from across the body, and the service must begin from below the hip. That is, the server (if right-handed) grasps the quoit firmly in her right hand, and holds her right arm across her body. The quoit is held in her hand, so that it is parallel to the ground, and just below her left hip. She then calls the score, and flings the quoit forward and upward, and across the net.

(iii) If in the act of serving, the server takes a step, that step must be completed outside the court. Immediately the ring has left her hand, and her step, if any, has been completed, the server should step into the court and be on the alert to receive and return the quoit, if it comes to her.

(iv) *The server's partner* should, before play begins, take up her position anywhere in the left half of their court, except in the box. After the quoit has been served, both the server and her partner may move anywhere on their side of the net as they wish (except in the box). They may move from side to side, and to and fro. If one tries for the quoit and misses it, her partner may run anywhere she likes and try to recover it.

Players should remember that they have a better chance of winning points if, except in an emergency, each of them tries to cover half of the court only.

Sometimes team work is ruined because one player will not stay in her half of the court, but races all over the court, taking not only the quoits that come to her, but trying to take those on her partner's side also. This is called 'poaching', and is not sporting. Not only is it selfish, but if it is done, the opposing players may quickly take advantage of it, and place the quoit in the unoccupied half of the court, thus easily winning a point.

RULES FOR GAMES

IV. *Net Quoit*

If in serving, the quoit touches the net but goes over and lands in the proper court, it is called a 'net quoit' or a 'let', and the server re-serves that quoit. In serving, every net quoit, no matter how many there be, permits a re-service.

V. *Number of serves*

(i) The server has two serves. If her first serve fails, she recovers the quoit, takes her position again, calls 'second serve', and then serves. When that point has been won or lost, she moves to the other half of the court. Her partner also moves, as the server and her partner may not stand in the same half of the court.

(ii) Each player serves one game. The opposing side then serves, and they alternate thus until the match is won.

In the Madras Women's Inter-Collegiates a match is 11 games.

VI. *Scoring*

The scoring is like tennis. To begin the game, the server calls 'Love all' ('love'=zero). The first point scores 15, the second also 15, the third scores 30, and the fourth point is the game. If the server wins all of the points, it is called a 'love' game. She would call the score thus: 'Love all; Play; Fifteen-love; Play; Thirty-love; Play; Forty-love; Play; Game.' Or if she loses all of the points, she would reverse the score and call 'Love-fifteen; Play;' etc., as the server always calls her own side's score first.

If both sides win points, and the score is tied at 40, the server does not call 'Forty all'—but 'Deuce'. Then, in order to win the game, two successive points must be scored by one side. If the serving side wins

APPENDIX III.

the first point after deuce, the server calls 'Advantage in'. If the serving side wins the next point, they win the game. If they lose the next point, the score is again deuce, as the score always reverts to deuce if the second consecutive point is not won by the side having 'advantage'.

If after 'Deuce' has been called by the serving side, the receiving side wins the point, the server calls 'Advantage out', and if the receiving side wins the next point also, they have won the game.

If a server serves from the wrong court, that serve shall not be counted, whether the point is won or lost.

VII. *The receiving side*

(i) The two players shall stand in either half of the court. The same team work method should be followed as described in III (iv).

(ii) The quoit must be caught with one hand only, and delivered with the same hand immediately. Two hands in any form are not allowed. If two hands are used, or the quoit rolls down the arm, or touches the body, the point is awarded to the other side.

(iii) The player must not stand over the line defining the box. If the quoit on the serve or return drops within the box, the receiving side scores the point.

(iv) If on a return, the quoit touches the net, goes on over, and lands anywhere within the court except in the box, it is good.

(v) The quoit must always be served or returned, with an upward tendency regardless of the position in which it is caught. A return, to be legal, must be started from below the shoulder. The return need not travel across the body, but must begin from below the shoulder. (Note the difference between serve and return. A serve must start from below the hip and travel across the body. A return must start

RULES FOR GAMES

from below the shoulder and need not travel across the body.)

(vi) The quoit must not touch the ground during play.

(vii) The quoit may not be held for more time than is needed to make the return, i.e., not longer than two seconds.

(viii) The quoit must be promptly and continuously returned by either side until one side fails.

(ix) The quoit must be returned by the player from approximately the position in the court where caught.

(x) If the quoit, when served or returned, lands on the line, it is good.

Throwball

Throwball is so called, because on a court 50' long and 30' wide, two teams of 12 players each, stand on either side of a net, and try to throw the ball back and forth across the net.

I. Equipment

The court shall be 50' long and 30' wide. Across the exact centre of the court a net shall be stretched between two posts. The posts shall be fixed in the ground, exactly 25' from either end-line, and at a spot 12" outside the court. For beginners the net may temporarily be fixed at a height of 5'. For High School matches the net should be fixed at 6'. For inter-collegiate matches the net should be fixed at 7'. The height of the net is always measured at the centre of the court. The net may not be touched during measuring. The height is taken from the ground, exactly to the top of the net, at the centre of the court.

On both sides of the net, and 3' away from it, a line shall be drawn, across the court. This is called the box. The box is a neutral zone. If the ball

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lands in the zone, it counts as out. No player may step into the zone to recover a ball.

The net must be provided with a rope, at the bottom as well as at the top of the net. The net must be tied at top and bottom so that its entire surface will be taut and the ball able to rebound easily off it.

The ball shall be a No. 5 association football, and should measure when inflated between 27" and 29" in circumference.

M. *How to play*

There shall be 12 players on each team. They stand in three lines of 4 players each. The same relative positions must be maintained throughout any one game, and the order of serving must not be altered. Relative positions may, however, be altered for subsequent games.

The players are numbered 1 to 12 in this order, and may not change their order during a game.

/...../ net			
1	2	3	4
5	6	7	8
9	10	11	12

No. 12 serves first for her side.

(i) *Officials*: One umpire, 2 linesmen (one for each end of the field).

(ii) *Tournaments*: In tournament play, the best of three games decides the match.

(iii) *The game*: It consists of throwing, *not batting*, the ball to and fro across the net. The ball may not be batted, *but must be caught and thrown* with one or both hands.

(iv) *Penalty*: The side batting the ball, if serving, loses the service to the opposite side. If receiving, the serving side gains a point.

(v) *To begin the game*: The umpire tosses a leaf or coin and the captains of the two teams choose side

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or service. Players take their positions, which are carefully noted. Linesmen take their places.

III. *How to serve*

(i) *To serve*, the player stands at any point outside the court and behind the line with no part of her body touching the line, and throws the ball to any part of her opponent's court. Any one of her twelve opponents may catch the ball and attempt to throw it back. The ball is thrown back and forth across the net until a player fails to return it. If the receiving side fails to return the ball, the serving side wins the point; they score one, and continue serving. If the server fails to get the ball over the net, or if the serving side fails to return the ball, no score is made, but the serving side loses the service, and must then change places, zig-zag fashion. No. 12 moves up to position 1, and all other players then move up one, so that No. 11 is in serving position. After losing the service, players on the serving side *must* change places before the game may continue. Meanwhile the player due to serve for the opposing side, takes the ball and stands at the back of the line, ready to serve. Before serving, she must call the score and say 'Play': for example, 'One-love, Play'. If she serves without thus warning the other side, it is a foul. *Penalty*: Her side loses the service.

(ii) *If in serving* the server takes one or more steps, that step must be completed outside the line, regardless of time elapsed between the service and the completed step. *Penalty*: Scoring side loses the service.

IV. *Scoring*

A game consists of 15 points. One point is scored by *the serving side* each time their opponents fail to throw the ball back over the net.

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(i) *Deuce*: 14 points all, constitutes deuce. It is played as in *teniquoit*, i.e., at 14 all, the server calls 'Deuce—play'. To win the game the serving side must then win two consecutive points. 'Advantage all' is not permitted and each game must be played out. For example, server calls 'Deuce—play'. If her side wins the point, she calls 'Advantage in—play'. If her side wins the next point, the game is won. But if she calls 'Deuce—play' and her side loses the point, the ball goes to the opposing side. The server of that team again calls 'Deuce—play', and so the game continues until one team succeeds in winning two consecutive points.

V. *Handling the ball*

(i) A player may step, if necessary, to maintain balance, when in possession of the ball, although it is not to be encouraged. She may not, in order to make a better return, step or travel forward with the ball. *Penalty*: If the serving side fouls, the service is lost. If the receiving side fouls, the serving side is awarded the point.

(ii) Double touch (juggling the ball in the hands) is not allowed. *Penalty*: If the serving side double touches, they lose the service. If the receiving side double touches, the serving side scores one point.

(iii) A ball that has been served, and is being returned may be caught, dropped, picked up by another player and returned, *unless* it has touched the ground. Any ball touching the ground is dead and that play is ended.

(iv) A served, or returned, ball may be touched or thrown into the air by any number of players, in order to get it back over the net, but it may not be touched *twice in succession* by any player. She may touch it, fail to stop it, then another player may catch it, throw it in the air and the first player may then catch

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it again. Thus in returning the ball, if there is difficulty in getting it over the net, it may be touched or caught repeatedly by a player, if meanwhile one or more players have touched it.

(v) When serving, the ball may not be assisted over the net by any other player.

(vi) A net ball, on serving, is a fault. *Penalty*: Ball goes to the other team.

(vii) A net ball on a return is good, and may be played.

(viii) Line balls are good, both in serving and returning.

(ix) If a ball is going out but a player touches the ball, fails to return it, and the ball goes out, it has been played, and the side failing to return it has lost the point.

(x) Two players may reach for and touch the ball at the same time, but one of them must remove her hands from the ball. Only one player may return the ball across the net. *Penalty*: The fouling side loses the point.

(xi) Players may not intentionally catch the ball with the assistance of the body or legs. The ball should be stopped and touched with the hands only. In returning hard balls, however, it is often impossible to avoid the ball striking the chest. If the umpire observes any player deliberately and frequently resting the ball against her body to assist in holding it, that player should be warned. If she persists in body assistance, award the point, if her side wins it, to the other side.

*Netball*¹

I. Object of the game

Netball is a game played by two teams of seven

¹ As played by the Women's Inter-Collegiate Athletic Association, Madras.

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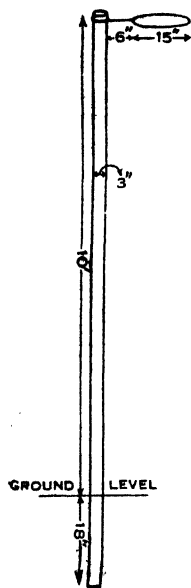
players each, upon a court divided into three areas. At each end of the court a goal is fixed; one for each team. The field should run north and south. The goal at the north end belongs to one team and the goal at the south end belongs to the other team. Teams change goals at half-time. The object of the game is to pass the ball to and fro, until it reaches one of the two players (shoot and help-shoot) whom the rules permit to throw for goal. Each goal made scores one point. The team having the highest score at the end of the game, wins.

II. Equipment

The court (see plan on p. 341) shall be 100' long and 50' wide. It shall be divided into three equal areas by transverse lines. A goal-post shall be placed in the exact centre of each end-line. A semicircle, with a radius of 16', shall be drawn around each goal post and shall be called the *shooting circle*.

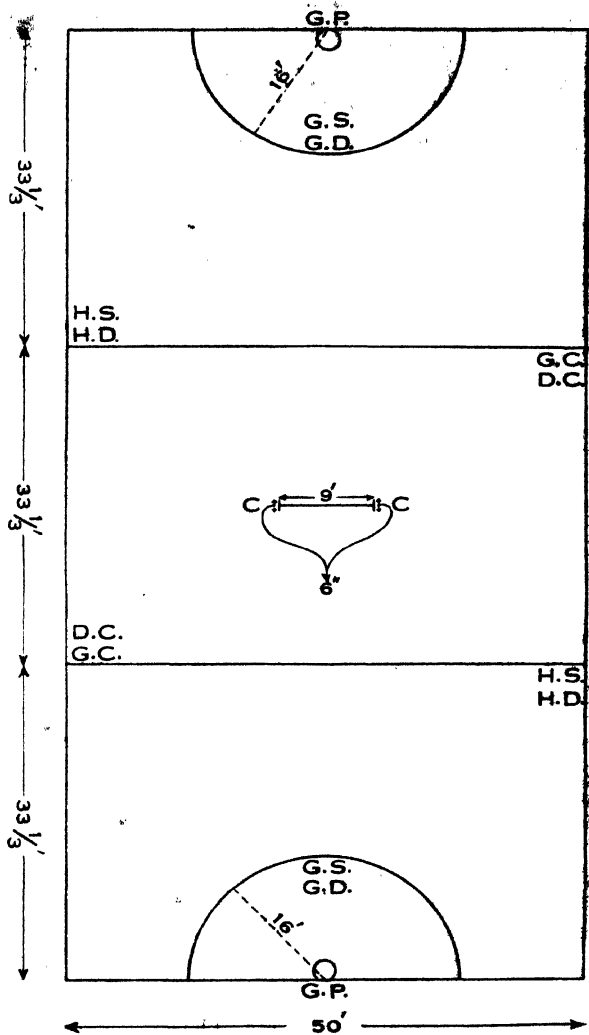
In the centre of the field, parallel to the end-lines, a line 9' long shall be marked. It shall have a return crease, projecting 6" long at each end of the line, and at right angles to it. This is called the *centre-line*. From it the *centre pass* is taken.

The goal shall consist of a post which measures exactly 10' from the surface of the ground to the top of the post. Fixed on the top of the post and projecting 6" from its inner edge there shall be an iron ring 15" in diameter. This is the goal (see plan).



Plan of goal post

The ball shall be a No. 5 association football.



Plan of netball court

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When inflated it should be between 27" and 28" in circumference, and between 14 oz. and 15 oz. in weight.

III. *Length of play*

The game shall consist of two halves of 15 minutes each. There shall be an interval of 10 minutes between halves. The teams shall change goals after the interval. In no case may time be exceeded, except to complete a free throw for goal, which was awarded before time expired. But in case of a tie score, a further five minutes is played. If again the score is tied another five minutes is played, and if necessary repeated, until when time expires one team has at least one point more than the other. In case rain interferes with the match, the entire match shall be re-played.

IV. *Officials*

(i) For the purpose of umpiring, imagine a line drawn by prolonging the centre line to divide the field into two equal parts. Each umpire keeps to one part, and thus has responsibility for one goal. Each umpire shall have responsibility for one entire side-line. Which side-line this is to be shall be decided before the game starts. Umpires shall not change positions at half-time.

(ii) If both captains agree, there may be one umpire only. See Notes on Umpiring, page 368.

(iii) There shall be two time-keepers, preferably one representing each team. They shall sit together, and one of them shall be provided with a whistle or gong with which loudly to announce completion of time.

(iv) There shall be a score-keeper. She shall be provided with a blackboard, on which the score shall be recorded, so that all may see it.

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V. *Umpires*

The umpire or umpires shall: (i) be in complete control of the game; (ii) before the game begins, instruct the time-keepers and scorers in their duties, and shall be in control of them; (iii) penalize players as provided for by the rules; (iv) refrain from imposing penalties, if by so doing an advantage would be given to the team committing the foul; (v) in the case of continued rough play or for any action which in her opinion deliberately delays or interferes with the game, have power to warn the offending player, and then if the offence is repeated to suspend her from further participation in the game. If this is done a substitute player may take her place.

The decision of the umpires, or umpire, shall be final, and without appeal, either during or after the game.

VI. *The players*

There shall be seven players on each team:—The goal-shooter: the help-shooter: the goal-centre: the centre: the defence-centre: the help-centre: the goal-defence (see plan on p. 341).

Boundaries for players: (i) The three centres on each team may travel anywhere about the court, except in the two shooting circles. (If they step on or inside the shooting circle they are offside. (*Penalty:* A free pass.) It is, however, unwise for the centres, except in an emergency, to race about the field. See the plan for the areas which each centre should ordinarily attempt to cover. In an emergency, she may do more, but if each player takes the responsibility for a certain area, and may be *counted upon to be there*, netball becomes the *passing* game it is intended to be, and not just the wild chasing up and down the field into which it often degenerates.

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(ii) The goal-shooter and help-shooter on each team may cover two-thirds of the court, i.e., their goal area, and all of the centre area. They would, however, be very unwise if they tried to do so. The goal-shooter should, as a rule, stay fairly close to the goal, within the one-third of the court which is the goal area, and both she and her partner, the help-shooter, should play *across* their one-third of the court rather than up and down the field, thus playing chiefly a passing, *not* a running, game.

(iii) The goal-defence and help-defence on each team may cover two-thirds of the court, i.e., their own area and all of the centre area, as defenders. They should, however, attempt to stay close enough to their opponents, to prevent their securing the ball when the ball comes to their end of the field.

VII. *How to play*

The ball may be caught or held in any manner, thrown or batted in any direction by one or both hands, or head. It may be bounced once, in order to gain possession of it; i.e., if the ball is in the air and the player cannot catch it, she may stop the ball with the hand, head or body and allow it to touch the ground once. She must then pick it up, or allow some one else to pick it up. She may not allow it to bounce *twice*. *Penalty*: A free pass.

VIII. *The centre pass*

The centre pass is taken (i) at the beginning of the game; (ii) at the beginning of the second half; (iii) after each goal is made. Unless, a foul is committed, it is taken in turn by the two centres.

IX. *Offside*

When the centre pass is to be taken, until the whistle is blown:—

(i) The goal-shooter and goal-defence in each team

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must stand inside their shooting circle. No part of either player's foot or body may touch the line, or *she is offside*. *Penalty*: A free pass is given to the other side.

(ii) The help-shooter and help-defence, goal-centre and defence-centre on both teams, must stand in their corners. No part of the players' feet or bodies may touch the line, or *they are offside*. *Penalty*: A free pass is given to the other side.

(iii) The centre taking the pass must remain with one foot in contact with the return crease until the ball has left her hand, or *she is offside*. *Penalty*: A free pass is given to the other side.

(iv) The centre pass may not be received directly by *any player of the same side*, with any part of her foot or body touching the shooting circle. *Penalty*: A free pass is given to the other side.

Note: There is nothing against the goal-shooter receiving the ball direct from the centre's hands, *provided* that the goal-shooter runs *out* of the shooting circle after the whistle has blown and is actually completely outside the circle at the moment she catches the ball.

(v) When the centre pass has been made and received without foul, play has actually begun. It continues without interruption until (a) a foul is committed; (b) a goal is made; (c) the ball goes out of bounds; (d) time is up, (e) a captain calls for time out.

X. To begin the game

The umpire or umpires, shall call the two captains to the centre of the field, and toss a coin, leaf or pebble. The captain winning the toss has the choice of goal or centre pass. The players then take their positions on the field.

If there are two umpires, the umpire in whose half

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of the court stands the centre taking the first pass, makes sure, (i) that the scorers and time-keepers are ready and (ii) that no players are offside. She then blows the whistle for the game to begin.

Note : If there are two umpires, one umpire whistles for the centre pass to be taken during the entire first half, and the other during the entire second half. They decide the order before the game begins.

XL. Held ball

If two players of opposite sides secure possession of the ball at the same moment and hold it between them, it is called 'held ball'. The umpire blows her whistle and takes the ball. The two players who held the ball then stand 9' apart, on the spot where the ball was held, each with her left side toward her own goal, her feet together and arms at her sides. The umpire then blows the whistle, and bounces the ball between the two players. Until it *touches the ground*, neither player may move. When it has touched the ground either player may catch it, or knock it away with her hand.

When the ball is thus bounced after a held ball, it shall not be in play until it has *touched* (it need not be caught) by one of the players *between whom it was bounced*. If neither touches it, it must again be bounced; if both players again secure it so that it is again a held ball, the ball must again be bounced, and this is, if necessary, repeated until one of the two players secures the ball.

Note : If a held ball occurs within the shooting circle, a goal may not be attempted on the goal-shooter or help-shooter directly from the bounce. The ball must first be passed to another player.

XII. Penalties

For fouls committed, the umpire or umpires may inflict one of three penalties: (i) a free pass for

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technical fouls, i.e., errors in handling the ball; (ii) a free throw or *personal* fouls, i.e., rough or interfering play; (iii) suspension from the game for continued rough play.

XIII. *The free pass: How it is made*

The opponent of the player who committed the foul takes the ball, and stands on the spot where the foul was committed. No other player may stand within 9' of her until the ball has left her hand. The umpire blows her whistle, and then the pass must be taken; that is, the ball must be thrown to another player within three seconds.

(i) If the player making the free pass, steps while in the act of throwing, or fails to throw within three seconds, she loses the pass. The umpire then blows the whistle, her opponent takes the ball, stands on the spot, and makes the pass as soon as the whistle is blown.

(ii) No player may step within 9' of the player making the free pass, until the ball has left the passer's hand. If a player on the *same* side does so, the umpire blows her whistle, and the opposing player takes the pass. If a player on the *opposite* side does so, the umpire blows the whistle and delays the pass until all players stand correctly.

(Note that the opponent of the player committing the foul must make the free pass.)

XIV. *Fouls for which a free pass is given*

(i) If the centre pass is received directly from the centre player, by any player of the *same* side, who has any part of her touching the ground in the shooting circle.

(ii) If a player scores a goal (a) directly from a pass received with any part of her foot, hand or body

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touching the ground *outside* the shooting circle;
(b) directly from a bounce *within* the shooting circle;
(c) from the second of two consecutive shots *unless* the ball has been touched by another player.

Note: For (ii) (a) and (b) the penalty is given *only* if the goal is made, and if made, the score is not allowed.

(iii) If the ball is bounced more than once, in order to gain possession.

(iv) If the player in possession of the ball deliberately (a) throws it into the air and catches it again; (b) rolls or places it on the ground, and takes it up again; (c) kicks it or strikes it with closed fist. (Note that 'to be in possession of the ball' means that a player must have control of the ball; she must be holding with one or both hands.)

(v) If a player holds the ball for more than three seconds (a) after the whistle for making the centre pass; (b) after taking her place for throwing the ball from out of bounds; or (c) after the whistle for making a free throw or a free pass.

(vi) Travelling with the ball. A player may not walk or run with the ball. After receiving it, she may turn around, but she must not make a complete step in any direction after receiving the ball; i.e., she may move one foot in any direction, but if, while holding the ball she lifts *both* feet off the ground, together or one after the other, she has travelled.

(vii) If when the ball is being passed, there is not room for a third player between the one who passed and the one who received the ball.

(viii) If any player is offside (see rule IX). In addition to rule IX, all centres are offside if during the play any part of their feet, hands or bodies touch either shooting circle. The goal-shooter, help-shooter, goal-defence, and help-defence of north goal are *offside* if any part of their feet, hands or bodies touch the goal area line for south goal. Similarly the

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goal-shooter, goal-defence, help-shooter, and help-defence of south goal are offside if any part of their feet, hands or bodies touch the goal area line for north goal. If two opposing players are offside at the same time, it cancels out, and play continues.

(ix) If any player puts one or both hands upon the ball after another player is in possession of it.

(x) If on a held ball, one of the players between whom the ball is to be bounced, moves *before* the ball touches the ground. If both players move it cancels, and the ball is bounced again.

(xi) If any opposing player touches the goal post when a try for goal is being made, either from the field or from a free throw, the penalty is awarded, even though the ball does not touch the goal ring.

(xii) If a player having tried for goal and missed, takes a second shot when the ball has not been *touched* by any other player.

(xiii) (a) If when a player is making a free throw for goal a player on the *same* side stands within 9' of her. (If the goal is made it is not allowed.) (b) If an opposing player stands within 9' of her, the free throw even if made, is taken again. If the first free throw was made, it scores one point as usual. If the second free throw is made, it also scores one point as usual.

XV. *The free throw: How it is made*

A free throw is taken only after a personal foul has been committed. Play is stopped, and the team against whom the foul was committed is given the ball. The free throw is usually taken by either the goal-shooter or help-shooter. She takes the ball, *without delay*, and *stands just outside* the shooting circle. The umpire blows the whistle and within three seconds the player tries to throw the ball through the goal ring. If she *makes the goal*, the umpire blows

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the whistle, the players take their original positions on the field and the ball is again put into play by a centre pass. If the goal is *not made* the ball may be caught by any player and the game continues.

A free throw, though usually made by the goal-shooter, may be made by any player who is allowed within the goal area (the shooter, help-shooter, or any of the three centres). The free throw for goal may be taken from any point outside the shooting circle.

(i) The player who takes it must stand with both feet outside the shooting circle, and with no part of either foot touching the circle.

(ii) The ball must be aimed directly at the goal, and not thrown to any other player.

(iii) No player may stand behind the goal-line when a free throw is made, except those permitted within the shooting circle (shooter and defence, help-shooter and help-defence).

(iv) No player may touch, or in any way interfere with the goal until the free throw has been completed and either (a) the goal has been made or (b) the ball is clear of the goal.

(v) If the free throw for goal is *made* the players take their original positions on the field, and the ball is again put into play by a centre pass.

(vi) If a free throw for goal is *missed*, any player may recover the ball, but the player who made the first free throw attempt may not make a second attempt at the goal until the ball has been touched (it need not be caught) by another player. Thus if the player who attempted the free throw and missed it, catches the ball as it comes down, and it has not been touched by any other player, she must pass the ball to another player, and receive it again, before she makes a second attempt at goal. For breach of these rules (a) by the side making the free throw, a free pass is given to the opposing side, taken by the opponent of the

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player committing the foul; (b) for a breach by the opposing side a second free throw shall be taken. The second is taken even though the first goal was made.

Note: When a *free pass* is given, it must be taken by the opponent of the player committing the foul. When a *free throw for goal* is given it may be taken by any one who is permitted in the goal shooting area, i.e., the goal-shooter or help-shooter, or any one of the three centres.

XVI. *Fouls for which a free throw is given*

(i) If a player in any way *removes* the ball from another player's hands, by knocking, slapping, or batting.

(ii) If a player *charges, pushes, holds,* or keeps her arms across a player to prevent her from moving, or from catching the ball.

(iii) If she puts her *arms over or around* a player in possession of the ball.

(iv) If any player *stands so close* in front of the player in possession of the ball that it is impossible to throw the ball.

(v) If any player stands in front of the player in possession of the ball *with arms upraised*, making it impossible for the ball to be thrown to another player.

(vi) If any player *jumps to intercept* the ball after it has left the hands of a player *shooting for goal*. (The ball thrown to another player *not shooting for goal* may always be intercepted.)

(vii) If the goal-shooter or help-shooter is fouled within the shooting circle, she may, if she likes, take the free throw for goal from the spot where she was fouled.

XVII. *Out of bounds*

If, during play, the ball is thrown, batted, rolled,

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or for any other reason, goes out of bounds, it is thrown in again by the opponent of the player who touched it last.

(i) *The throw-in*: The player who is to throw in recovers the ball, then stands *outside* the boundary-line, on the spot where the ball crossed the line, and at once throws the ball in, without waiting for the whistle. ▲

The ball must be thrown within three seconds after it has been recovered, and the player has taken her position for the throw-in. If the ball has not left the player's hands within three seconds, the umpire blows the whistle, and the ball is given to the opposing player. Thus it would then be thrown in by the player who touched it out.

(ii) *Stepping*: If in the act of throwing in, the player takes a step, that step must be completed outside the field. If in completing the step, the player steps across, or on to the line (even though the ball has left her hand), it is a foul, and she loses the pass. The umpire blows the whistle, and gives the ball to the opposing player, who then takes the throw-in. Note that when the player has completed the step (if she took one while throwing) she then steps into the court at once and continues playing.

(iii) *Exceptions*: The only exception to the rule that the ball is thrown in by the opponent of the player who touched it out is, if the ball goes out of bounds across the end-line within the shooting circle, and was last touched by a player who is not permitted, by the rules, to enter the shooting circle, the ball must be thrown in by a player on the opposing team who is permitted within the shooting circle.

(iv) If a player, standing within the shooting circle, catches the ball on a throw-in, she may not attempt a goal until she has passed the ball to another player, and received it again.

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XVIII. *Time out*

The captain of a team may call time out if for any reason a player (or players) is momentarily unable to continue because of accident to person or clothing. If time out is requested, the umpire instantly stops the play, until in her judgement it should be resumed. The umpires are responsible for accurate observation of time out by the time-keepers. 'Time out' means that the time is not counted which elapses between the whistle which stops play, and the whistle which begins it again.

Note: If a player or a team repeatedly asks for time out to arrange or fasten clothing, warning may be given that further requests will be treated as fouls, and a free throw given to the opposing team.

XIX. *Clothing*

No player may wear brooches, glass bangles, ornaments in her hair or on her person which might in any way cause injury. Shoes, if worn, must have rubber soles and heels.

*Playground Ball*¹

Playground ball is an interesting and exciting game to play and to watch. If played properly it develops skill in catching and throwing, powers of co-operation, alertness and agility.

I. *Object of the game*

The game is played by two teams of nine players each. They toss to decide which team shall be first to bat, and which first in the field.

In throwball the ball is thrown to and fro across the net; in badminton and tennis it is batted to and

¹ As played by the Women's Inter-Collegiate Athletic Association, Madras.

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fro, across the net with rackets; in netball it is thrown through the goal ring. But in playground ball the object is:

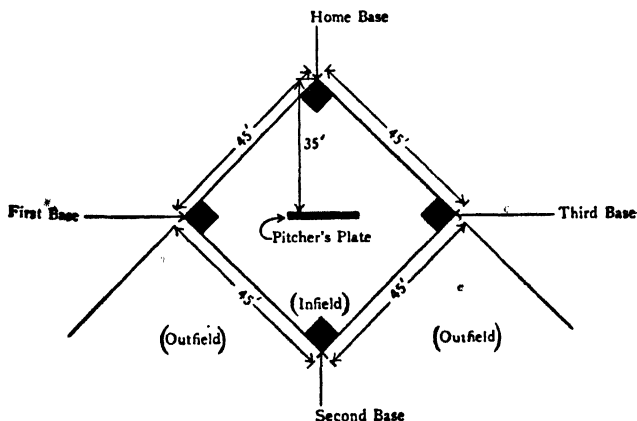
(i) *For the batting side* : Each player, in turn, stands at home base. She has three chances to hit the ball, with the bat, as far as possible. If she hits it, she then tries, according to the rules, to make the circuit of the bases. If she succeeds, she scores one for her team. The batting team only may score.

(ii) *For the fielding side* : Opposing the batting team is the fielding team. The pitcher tries to pitch the ball to the batter so swiftly that she cannot hit it. If the ball is hit the fielders try to recover it quickly and put the player out, according to the rules explained below.

The two teams take turns at batting.

II. Equipment

The field or diamond shall be marked out



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according to the plan on p. 354. The corner of the square facing south shall be called home base. The corner of the square to the right of home base shall be called first base. The corner of the square directly opposite home base shall be called second base. The corner of the square directly opposite first base shall be called third base. All bases shall be connected by *chunam* lines about one inch wide.

Foul lines: Note that the *chunam* line is extended beyond first base and beyond third base, to assist the umpire in judging fair and foul balls. All space within these lines is 'fair ground.' All space outside these lines is 'foul ground'.

The ball shall be an ordinary playground ball 14" in circumference. There are two varieties. The playground ball made in India, which costs about Rs. 4 and the imported Spalding ball which costs Rs. 6.

The bat shall be a playground ball bat; it may be purchased from any sports goods company, and varies in price from Rs. 3. When purchasing, the age of the players should be mentioned, in order that a bat of the right weight may be purchased.

III. Length of play

There is no time limit as in netball. The game shall consist of five innings. An innings has been played when both sides have batted. For example, at the beginning of the game choice of sides is made. When team A, the first to bat, has had three of its players put out, that side is retired to the field, and the first half of the first innings has been played. Team B then has its turn at batting, and when three of its players have been put out, the first innings is ended. The game continues until five innings have been played. The standard is a game of nine innings, but as

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matches in Madras cannot begin early, the game is limited to five innings.

If at the end of five innings, the score is tied, the game shall be continued for one more innings. If again the score is tied, the game continues until one side leads in scoring when both sides have batted an equal number of times.

During the second half of the fifth innings, or the second half of the last innings of a tie game, the team due to bat need not do so if they are leading. But they must bat if they so desire.

IV. *The players*

There shall be nine players on each team: the pitcher; the catcher; 1st, 2nd and 3rd basemen; the right infield; the right outfield; the left infield; the left outfield.

Their playing positions: When in the act of pitching the ball, the pitcher must stand with one foot touching the pitcher's plate. The catcher stands behind Home Base, ready to catch the ball. 1st, 2nd and 3rd basemen stand just behind or very near their bases. The right and left infields stand fairly near the base-lines, one to the right and one to the left of the pitcher and slightly behind her. The outfields stand far out behind the infields ready to recover balls that travel fast and far. No one is required to keep an exact position upon the field except the pitcher, and that *only* when she is in the act of pitching. Players may stand or run about the field to recover the ball, as required, except that neither right nor left infield may be standing beyond the pitcher's plate towards home base, when the ball is pitched. They must be standing at the back of, and on either side of, the pitcher's plate.

If at any time a baseman leaves her base to recover the ball, the fielder nearest to her should temporarily

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take her place on the base, in readiness to receive the ball.

Substitutes : A substitute may enter the game at any time, provided the captain of her team informs the umpire and play is stopped while the change takes place, and provided that the player whose place she takes, leaves the game. A team may have only nine players at any time. If, for any reason, it is necessary for a base runner to ask for a substitute to run for her, the consent of the opposing captain must also be secured. If the substitute is not already on the team, the base runner must retire from the game.

V. Duties of the players

(i) *The pitcher*, must be a player who is able to throw both underarm and overarm quickly and accurately. She must also be able to think quickly, and to keep steady. She must try to pitch swift balls which will travel directly over the home base, and somewhere between the batter's shoulders and knees. She must be able quickly to recover balls that have been batted. She must be able to direct her team when they are in the field.

When ready to pitch, she shall take her position facing the batter, with both feet in the pitcher's plate. When in the act of delivering the ball to the batter she must keep one foot in contact with the pitcher's plate. She may step forward with one foot as she delivers the ball, but the other foot must be in contact with the plate until the ball has left her hand. In pitching, the ball must be delivered from below the hip, with the arm held parallel to the body in the act of throwing. As soon as the ball has left the pitcher's hand, she is free to move about as she pleases, in order to recover a batted ball or to direct her team.

When the pitcher has the ball in her hand and one

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or both feet in contact with the pitcher's plate, base runners, if any, may not advance, but must remain on the base with one or both feet in contact with it. They may not leave the base until the pitched ball has crossed home base.

The pitcher may take her own time in pitching, but she should not unduly delay the game.

One person need not pitch throughout the game. If several players on the team are capable of pitching, they may change places as often as they wish, provided they first notify the umpire. The captain of the opposing team need not be notified before such a change is made. If it is desired to replace the pitcher with a player not already upon the field, the first pitcher must retire, as there may not be more than nine players on a team at any time.

(ii) *The catcher* stands behind home base, and just far enough away from it to avoid being hit by the bat. It is her duty to catch balls pitched by the pitcher, and to recover any batted balls which fall near to her. She may freely move about as required.

(iii) First, second and third basemen stand near or just in front of their respective bases, when a player is batting. If a batter hits the ball she must instantly run to first base. If the ball is recovered by one of the fielding side, thrown to first base and the first baseman catches it and holds it, then gets one or both feet in contact with the first base before the batter reaches and touches the base, the batter is out. Or she is out if touched by the ball before she reaches the base. Note that the ball may not be thrown at a player to put her out. If the batter gets to first base safely, she must keep one or both feet in contact with the base (or if she fails, any part of her body). If she fails to do so and first baseman or any of her opponents touch her with the ball, she is out.

(iv) *The object of the batter* is to hit the ball far out

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beyond all fielders and then to make the circuit of the bases as quickly as possible. The fielders' object is to prevent her reaching home base safely. Therefore, first, second and third basemen must be on the alert to recover the batted ball if it comes near them, or catch it if recovered and thrown to them by a team mate, and then while holding the ball, touch the base or the runner, or both, and so put her out.

(v) *Basemen should always stand in front of the base to recover the ball, never behind it.* If they stand behind a base, a thrown ball will probably hit the runner. A thrown ball may not put the runner out. She is out *only* if touched by a ball held in an opponent's hand.

(vi) *Basemen may move about the field as required.* For example, if first or third baseman fails to catch a ball thrown to them, the person who misses the ball will very likely be able to recover it more quickly than her team mates; therefore, she should instantly run to recover the ball. Meanwhile for first base the left infield, and for third base, right infield, should temporarily stand on the empty base. If second base fails to catch a ball, one of the outfields should run to recover it.

(vii) *Right and left infield* should stand to the right and left of the pitcher, left infield about midway between first and second base, right infield about midway between second and third base. They must not stand on the base-line, but within the field. They may move freely about the field as required.

(viii) *Right and left outfield* should stand outside the field at whatever distance they judge the player then up at bat is able to hit the ball. They may move freely about the field as required.

VI. Officials

There shall be:

(i) *The umpire.* She is in complete and sole

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control of the game, and directs the play. Her decisions are, in all cases, final and without appeal.

Alertness and quick observation are essential. The umpire must keep her eye upon the ball, and at the same time be aware of all those taking part in the play, especially of base runners. This is difficult, as she must watch base runners and the ball at the same time.

Note: The umpire herself should have played the game, as only by so doing can she understand it.

(ii) *The scorer.* She shall keep the score upon a blackboard in sight of all. The inexperienced umpire may sometimes forget the strikes and balls she has called. A simple method of preventing forgetful errors is to have the blackboard marked thus:—

Score Team A	Score Team B
Strikes	Strikes
Balls	Balls
Outs	Outs

The scorer must have an eraser. She alters the team score and outs, as each runner scores or is put out. As each player bats, she marks down strikes, balls or out.

VII. Scoring

When a batter has hit the ball, or been given a walk to first base she becomes a base runner. It is

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then her object to make the circuit of the bases as rapidly as possible, according to the rules. If she reaches home base, she scores one for her team. She then goes to her place in the batting line and waits her next turn at bat. If she fails to hit the ball in 3 strikes she is out, and she then takes her place in the batting line, and waits her turn.

VIII. *To begin the game*

The two captains toss for sides. The winner of the toss may choose to bat or to field. Teams take their places on the field. The umpire takes her place at a little distance behind the pitcher, sees that the scorer is ready, asks both captains if their teams are ready, and then calls 'Batter up' and the game begins. There is no interval in playground ball, and the game continues until the five innings are ended.

IX. *How to bat*

At once the pitcher on the batting side advances to home base with the bat in her hand, and takes her position to the left of and beside the home base (if she is a right-handed person) with her left foot forward, and her body parallel to the pitcher's plate. Grasping her bat firmly in both hands, she places it on her right shoulder, turning her head so that she faces the pitcher. She must take her position quickly, and without delay. Then the umpire says 'Play ball'. At once the pitcher pitches the first ball. The batter has three chances to hit the ball (excluding the foul balls she may hit after she has had two strikes). Each chance is called a strike, and if on the third strike she has failed to hit the ball, she is out.

If a pitched ball travels over home base, and somewhere between the batter's shoulders and knees, it is a good ball, and is counted as a strike, even though the batter does not strike at it. The batter

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must use her own judgement and if she thinks a ball is bad let it go by. If she thinks it is good, she strikes at it. In any case the umpire's decision on ball or strike is final, and may not be questioned.

If a ball does not travel over home base, or between the batter's shoulders and knees, it is not good, and is called a 'ball'. The batter may let it go by.

If the pitcher gives four balls before the batter has three strikes, the batter is given 'a walk'. That is, she may run to first base in safety, and may not be put out before she reaches it. If the previous batter is still on first base she must automatically move up to second base, and may not be put out before she reaches it. If a walk is given when all three bases are full, the runner on third base moves on to home base and scores one run. No one may be put out on a forced run due to 'a walk'.

The batter should stand far enough away from the bases as she bats so that her bat will meet the ball with the greatest force, directly over the base.

Immediately the batter hits the ball she drops her bat and runs as quickly as possible to first base. On safely reaching first base she becomes a base runner.

The batter must not fling her bat away after a hit, as the catcher may thus be injured. If she does not drop it, but flings it, warn her the first time, and if she persists call her out.

X. *Dead ball*

If the batter is struck by a pitched ball, the umpire calls 'Dead ball'. Play is dead, and no runner may advance until the pitcher has recovered the ball, and pitched it again.

XI. *Fair and foul hits*

The aim of the batter is to hit the ball, as fast and far as possible, beyond any fielder. This is called 'a

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fair hit'. But the ball must travel within the line between home and first base and home and third base, and the foul lines extending beyond them. The ball may travel far *beyond* them, but it must not travel outside them in its flight. This rule makes the game more difficult and interesting. If the ball could be hit in any direction, a good player could hit it as she pleased, outside the field where there were no fielders. A hit therefore, *to be fair* must travel within the base lines, until it is beyond first or third base. If it fails to do so, it is a foul.

Batters are discouraged from hitting fouls. Up to and including second strike, a foul counts as a strike. After second strike, a foul does not count, as on third strike the batter must run if she hits the ball, and a good batter would be able to hit a foul outside the field when there were no fielders. Therefore, up to and including second strike, a foul is counted as a strike. Thereafter, the umpire calls 'Foul, strike two'. If again, a foul is struck, she again repeats 'Foul, strike two', until the batter hits a fair ball, or fails to hit, and is therefore out on third strike.

Base runners may not advance on a foul. If the runner has left the base before the umpire calls 'Foul' she must return to the base, and remain in contact with it until the next pitched ball has crossed home base. A runner returning to her base on a foul, may not be put out as she returns to her base. The pitcher need not wait for her to reach it, but may continue.

XII. *A batter is out*

(i) If she fails to hit the ball on third strike. She is out even if the catcher fails to catch the ball.

(ii) If she hits a ball, fair or foul, which is caught by one of her opponents before it touches the ground.

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(iii) If she hits herself with her own batted ball; if the ball hits the ground first, and then bounces and hits her, she is not out.

(iv) If she bats out of turn.

(v) If she comes to bat before the umpire calls 'Batter up'. The umpire however may not call until the play has been completed, and the ball is in the pitcher's hand. This is an important rule, as if the batter comes up too soon she not only interferes with the play, but a runner or the catcher might accidentally run into her or the bat she is holding, and be injured.

When the batter has made a fair hit, and reached a base safely, or has been put out, and when the pitcher has the ball in her hand, ready to pitch again, the umpire calls 'Batter up' and the next batter comes to bat.

XIII. *A play*

A play has been completed when the ball has been pitched, struck at by the batter and hit, or struck at and missed, and has been recovered and returned to the pitcher who then stands with the ball in her hand and one foot at least, in contact with the pitcher's plate.

While a play is in progress, the umpire shall not call 'Batter up'. No player may leave her base and advance to the next base when the pitcher has recovered the ball, and stands with it in her hand and one foot at least in contact with the pitcher's plate. Note that the pitcher must be in contact with the plate. If she recovers the ball but one foot is not touching the plate, the play is not finished and base runners may advance. If a runner has left her base *before* the pitcher stands at the plate, ball in hand, she may continue.

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XIV. A base runner is out

(i) If any one of the fielding side recover her batted ball and touch her with it while holding it in one or both hands before she reaches and touches the base towards which she is travelling.

(ii) If any one of her opponents recover the ball and with the ball in hand, *touch the base*, with her foot, or any part of her body, before the runner reaches it.

(iii) If having safely reached a base, she *fails to keep* one or both feet or any part of her body in contact with the base, and any of her opponents, ball in hand, touches the base or touches her with the ball.

(iv) If she fails to advance on a forced run.

Note : If a base runner is off her base, however, and any of her opponents recover the ball and touch her base, she may, unless an opponent has touched her with the ball, advance to the next base, provided it is empty, or provided the base runner on it also advances.

For example, if a base runner on first base is caught off her base, and second base is also occupied, the runner on first base may not advance to second base unless the runner on second base advances to third base. The one sure way to put a runner out between bases is to touch her with the ball. Unless that is done she may run on to her next base. A base may not be occupied by two runners at the same time.

If a base runner leaves first, second or third base only to discover that the baseman on the next base has recovered the ball, she may return to the base she has just left, *provided it has not been occupied*.

For example, a base runner may have left first base and run to second base when the next batter hits the ball, only to find that the ball has been caught by

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second baseman. As the batter has been put out, and thus will not reach first base, the runner advancing to second base may return in safety to first base. Second baseman should then try, after catching the ball, to throw it so quickly to first base that the runner would also be out. If two such outs are made in one play it is called a 'double play'. If three outs are made it is called a 'triple play'.

Base runners *must* leave their bases in order to make way for runners following them. For example, if the batter hits the ball directly down to second base, the base runner on first base may hesitate to run as she fears being put out. But she *must* run, as the player who has just batted has *prior* claim to first base. Or if bases are full all runners must advance when the ball is batted, to make room upon first base for the batter. This is called a 'forced run'.

XV. *Summary*

If either a batter or base runner is out, she is not out of the game, but bats again when it is her turn regardless of how many times she is put out.

Beginners are usually confused by the rules of playground ball. But they will understand them more clearly if they keep in mind these points:

(i) The aim of the batter is to hit the ball as far as possible, so that runners already in bases may run into home base, and the batter either make the complete circuit of the bases herself, or at least reach a base safely. Every runner crossing home base scores one for her team.

(ii) The aim of the fielders is to recover the batted balls quickly and to put three batters out at once before they score.

APPENDIX IV

Notes on umpiring

ONE of our most difficult problems at present is umpiring. The majority of our umpires are too lax and easy, and are lacking in powers of observation. No game can be a success unless the rules are obeyed. It is the umpire's job to see that they are obeyed, and without argument. The following points may be kept in mind.

Knowledge

To be successful an umpire must:

1. Have very frequently played the game herself. No one should be permitted to umpire who knows the game as a spectator only.
2. Know the rules thoroughly. She may have a rule book nearby, in case a point requires proving, but should not carry it in her hand while umpiring.

Attitude

She should be pleasant, cheerful and polite but her manner should impress upon all that she is in control of both players and spectators, and that, while umpiring, her word is law, to be obeyed without question.

Voice

Her voice should be firm. All players must be able to hear her when she names a foul or penalty, or calls the score. If her voice is weak, she should blow the whistle, and then in the ensuing silence, speak.

NOTES ON UMPIRING

Observation

She *must* during every instant of play keep her eye on the quoit or ball. Too many umpires allow their eyes to wander; or turn away to speak to someone. If spoken to she should not answer but should silence the speaker with a gesture, without turning away from the game.

Method

In umpiring games played over a net—e.g., teni-quoit, badminton, throwball, and tennis—many umpires stand too close to the court. They should stand far enough away so that they may easily see all play.

In umpiring netball, too many umpires simply stand at one side of the court. The umpire *must* follow the ball. While taking care not to get in the way of players, the umpire must keep close enough to the ball so that she never for an instant loses sight of it, and she must look nowhere else, but at the ball.

Disputes

If there is any argument or dispute, the umpire should remember that (i) her decision on every point is final; (ii) once a decision is made it may not be changed.

Umpires must realize that all umpires make mistakes and no one is perfect. She must, therefore, be as alert and observant as possible, and having made a decision permit no questions, but proceed with the game, controlling it with firmness and courtesy.

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